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Dissertation:

**INNOVATION POLICIES IN FASHION
CAPITALS: A COMPARATIVE ANALYSIS**

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ABSTRACT

The shift of modern societies to the knowledge-based economic model has triggered a chain reaction that brought many changes to the composition of their economies and fields that affect them. These post-industrial economies gave rise to a new type of industries, the “creative industries” (CI), the industries that, based on individual creativity, skill and talent, generated and exploited intellectual property for wealth and job creation. Being characterized as a highly innovative sector, mainly due to the interconnection of creativity with innovation, the CI have the unique quality of being able to affect urban economic development not just through their own economic performance but also by promoting innovation to the rest sectors of the economy, through spillover effects. It is implicit, after all, that innovation is imperative, especially in times of crisis, for an economy to grow in a sustainable trajectory.

The raised importance of the CI has evoked the necessity of effective policymaking regarding their development, support and strengthening; policies ranging from space rejuvenation, in order to attract “creative workers”, to policies promoting innovation. Despite the fact that the CI are inextricably linked to innovation that link was not recognized neither by scholars nor policymakers until recent years. Innovation has only been considered to be primarily technological, therefore innovation policies would focus on industries other than creative ones.

In this paper we focus on a subsector of the creative industries, the fashion industries. Four cases of European cities will be presented and analyzed as to reach to conclusions regarding the factors that assisted in their establishment as world fashion capitals. Our primal goal is to examine if innovation policies were implemented to assist in the growth of fashion industries in these cities.

Keywords: *creative industries, fashion industries, innovation, creative industries policies*

ΠΕΡΙΛΗΨΗ

Η στροφή των μοντέρνων κοινωνιών προς ένα οικονομικό μοντέλο βασισμένο στην γνώση, άλλαξε την διάρθρωση της οικονομίας τους, ενισχύοντας την ανάπτυξη ενός νέου τύπου βιομηχανιών, των δημιουργικών. Τα τελευταία χρόνια έχει παρατηρηθεί έντονο ενδιαφέρον σε αυτόν τον τύπο βιομηχανιών, τόσο από ακαδημαϊκούς όσο και από σχεδιαστές πολιτικής, καθώς η δημιουργικότητα που χαρακτηρίζει αυτές τις βιομηχανίες είναι άρρηκτα συνδεδεμένη με την καινοτομία που αποτελεί βασικό συστατικό βιώσιμης οικονομικής ανάπτυξης. Πέρα από την παραδοσιακή προσέγγιση στις τέχνες, τον κινηματογράφο κλπ., η κατηγοριοποίηση, πλέον, των κλάδων που απαρτίζουν τις δημιουργικές βιομηχανίες έχει διευρυνθεί και αγγίζει πολλές πλευρές της παραγωγικής δραστηριότητας. Μια από αυτές τις αιχμές είναι η ένδυση και η μόδα.

Το συνεχώς αυξανόμενο ενδιαφέρον στην μόδα και τις τάσεις όπως και η συμμετοχή του κλάδου σε παγκόσμιες αλυσίδες αξίας, επηρεάζει όλο και πιο ευρύ πλαίσιο των δραστηριοτήτων μας. Υπάρχει, λοιπόν, ένα ζήτημα του κατά πόσο η καινοτομία έχει αναγνωριστεί ως παράγοντας αυτής της επιρροής και έχει ενισχυθεί μέσα από εφαρμογή πολιτικών καινοτομίας στην βιομηχανία. Σύμφωνα με την υπάρχουσα βιβλιογραφία αν και η καινοτομία χαρακτηρίζει γενικά τις δημιουργικές βιομηχανίες, η αυτονόητη ύπαρξή της σε αυτές δεν κατέστη ποτέ λόγος να ασκηθούν πολιτικές καινοτομίας για την ανάπτυξη και ενδυνάμωσή τους. Η κυρίαρχη πεποίθηση πως η καινοτομία είναι κατά βάση τεχνολογική αποτέλεσε αποτρεπτικό παράγοντα για τους σχεδιαστές πολιτικής να αναγνωρίσουν πως μπορούν να εφαρμόσουν και άλλου τύπου πολιτικών πέρα των πολιτιστικών για τις συγκεκριμένες βιομηχανίες. Τις τελευταίες δεκαετίες, ωστόσο, έγινε μια προσπάθεια από ορισμένους ακαδημαϊκούς να αλλάξουν αυτήν την πεποίθηση και να στρέψουν τους σχεδιαστές πολιτικής προς άλλη κατεύθυνση, αυτήν που περιλαμβάνει την καινοτομία.

Στην παρούσα εργασία μελετάμε τέσσερις μελέτες περίπτωσης πόλεων που έχουν καθιερωθεί ως μητροπόλεις της μόδας και έχουν επηρεάσει την κατεύθυνση ανάπτυξης της βιομηχανίας. Αναλύουμε τις πολιτικές παρέμβασης και δράσεις που επηρέασαν την κατεύθυνση ανάπτυξης του κλάδου αυτού. Κυρίαρχος στόχος είναι, δεδομένης της σύνδεσης της καινοτομίας με την δημιουργικότητα, να εξετάσουμε αν συμπεριλαμβάνονται στο πλαίσιο πολιτικών και δράσεων ανάπτυξης και ενίσχυσης της βιομηχανίας πολιτικές καινοτομίας.

Λέξεις Κλειδιά: *καινοτομία, δημιουργικές βιομηχανίες, βιομηχανία της μόδας, πολιτικές δημιουργικών βιομηχανιών*

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ACRONYMS

British Fashion Council (BFC)
Centre for Fashion Enterprise (CFE)
Consortium of Commerce, Crafts and Fashion (CCAM)
Creative Industries (CI)
Department for Culture, Media and Sport (DCMS)
Department of Innovation University and Enterprise (DIUE)
Designer-Manufacturer Innovation Support Center (DISC).
Development and Promotion of French Clothing (DEFI)
Ecole Nationale Supérieure des Arts Décoratifs (L'ENSAD)
European Regional Investment Fund (ERDF)
Fashion Fringe (FF)
Fashion Innovation Agency (FIA)
French Female Pret-a-Porter Federation (FFPAPF)
French Union of Clothing Industries (UFIH)
Graduate Fashion Week (GFW)
Hewlett-Packard (HP)
Information and Communication Technology (ICT)
Intellectual Property (IP)
National Association for the Development of the Fashion Arts (ANDAM)
National Endowment for Science, Technology and the Arts (NESTA)
Research and Development (R&D)
Royal College of Art (RCA)
Scottish Enterprise (SE)
Top Global Fashion Capitals (TGFC)
UK Fashion & Textile Association (UKFT)
United Kingdom (UK)
United States (U.S.)
World Intellectual Property Organization (WIPO)

CHAPTER 1: INTRODUCTION

The place of creative arts, design, media and other creative sectors within innovation was first questioned in the late 1990s. Due to the base of their entity which is creativity it is unarguable that innovation exists inside these industries, however, all innovations that would occur in these industries were not recognized neither by scholars nor policymakers until recent years. Innovation has only been considered to be primarily technological, therefore innovation policies would focus on industries other than creative ones.

The aim of this dissertation is to explore the possibility of implementation of innovation policies and the promotion of innovation through actions and initiatives, in regards to fashion industries by studying cases of cities that fashion industries are thriving, according to the 10th annual survey by Global Language Monitor of Top Global Fashion Capitals (Language Monitor, 2014), and noting the nature of the policies that they developed and their actions, as an aid to succeed as fashion capitals.

The study was based on literature review and secondary sources. In Chapter 2 key terms are presented that are associated with the subject to ease the reader into the analysis that follows. Definitions are provided for the concepts of creativity, creative class, creative economy as well as innovation. In addition, the concept of creative industries (CI) is being analyzed, their historic background, how from cultural industries we have come to the term creative industries and the relation between the two terms. Also, six different prevailing classification models proposed so far of these industries are being presented and the logic behind each and every one of them. Next, follow the distinctive features and challenges that characterize these industries. Last, the concept of fashion industries is being analyzed and the types of innovation that occur in them.

Chapter 3 defines CI and innovation policies. More in particular, the aspirations driving the development of CI practices in general are presented, which is quite a challenging task, given the fact that there is no standard international definition set for creative industries. Also, some strategic choices for developing CI are addressed, based on literature on European cities. Next, the types of intervention mechanisms are listed, which were noted in the literature review in key European cities where CI have noted a rising trajectory. Finally, the term and rationale of innovation policy are analyzed and the relation that has been noted by authors between innovation policies and creative industries.

Consequently, four case studies that would have a research interest have been selected.

Thus, cities that according to the 10th annual survey report of Global Language Monitor were characterized as fashion capitals, were preferred. They are considered to be the most appropriate cases, since the fashion industry has thrived in them and we could examine the policies that assisted on that and if any of them were innovation policies. The cities that have been selected are Paris, Milan, London and Barcelona.

After having examined the situation in these cities I end up with conclusions regarding the existence of innovation and the implementation of innovation policies in fashion industries.

CHAPTER 2

In this chapter the key terms related to the subject of analysis are being elaborated. Consequently, the relation between creativity and innovation is being reviewed as well as the effect of their relation in policy making. Also, the concept of creative industries (CI) is being analyzed. Their historic background is being reviewed, starting from their first appearance as a concept and how they evolved over the years. Then, the definitions that have been proposed in the literature are presented and their distinctive characteristics as well as the challenges they face due to their nature are reviewed. Lastly, fashion and fashion industries are being analyzed as a concept, as well as the types of innovation that one can note regarding them.

2.1 KEY TERMS: CREATIVITY, CREATIVE CLASS, CREATIVE ECONOMY AND INNOVATION

2.1.1 CREATIVITY – CREATIVE CLASS

When one hears the word “*creativity*” their mind wonders around paintings, sonnets, plays, graffiti, design, architecture and many more artistic or cultural expressions. However, creativity exists everywhere. It can hide even behind the little everyday things. It can be an individual phenomenon or a group one (Florida, 2002). Creativity is not the same as intelligence.

As Florida writes in his book (Florida, 2002):

Creativity involves the ability to synthesize... It is a matter of shifting through data, perceptions and materials to come up with combinations that are new and useful.

Others define creativity as “the process of destroying one’s gestalt in favor of a better one.”

Having said that, it is easy to assume, that creativity is not limited to just arts and culture. Florida (2004), as a matter of fact, identifies three types of creativity, based on which, defines his creative class. The three types are technological creativity, that is expressed through inventions, economic, expressed as entrepreneurship and the implicit one by most people, artistic and cultural creativity. All of them are highly interrelated and interdependent with one another. By this, we mean that they rejuvenate and strengthen

each other through mutual stimulation and sharing the same thought process (Boschma & Fritsch, 2007; Florida, 2004).

The creative class, a name first given by Florida himself, consists of people who turn their creativity into economic value; therefore it consists in a large degree of knowledge workers, technical and professional workers as well as symbolic analysts. Their main difference from the working class and the service class is that while the latter are paid to do a particular task or follow a plan, the creative class is more flexible and autonomous, because it's paid to create, to produce something new. We must note that the creative class is not an exclusive club, people from the working and service class can as well be creative, and can rise up to creative class (Florida, 2002).

According to the categories of creativity, Florida divided the *creative class* into two major groups and clarified the purpose of each by explaining each ones' specialty, what exactly they are primarily paid to do, and categorizing occupations that fit in them. The two groups are the creative core and the creative professionals (Florida, 2002). At times, some authors added more subgroups to the creative class such as the group of the bohemians, who belong to the creative class but also are a sign of tolerance and openness which is key factor for attracting creative people in a place (Boschma & Fritsch, 2007).

The creative core is the group that gathers the most creativity, according to Florida. The members of the creative core are those "whose economic function is to create new ideas, new technology and/or new creative content" (Florida, 2004). The occupations that fall in this category are of the fields of science, engineering, computer, math, architecture, design, education, arts, culture, IT, research, advertising and selective occupations from sports, media and entertainment. The creative professionals are a particularly special group. Their job entails creative and complex problem solving, which requires a high degree of education, ergo high level of human capital, and independent judgement. Occupations in this group are from the fields of law, management, healthcare, finance and others related (Florida, 2002, 2004). Examples of occupations for each category are presented in Table 1.

Table 1 Creative Class Classification

| <i>Creative Class</i> | <i>Job Specification</i> | <i>Occupations</i> |
|--------------------------------------|---|---|
| <i>Creative Core</i> | create new ideas, new technology and/or new creative content (Florida, 2004) | <i>Physicists, chemists, and related professionals; Mathematicians, statisticians, and related professionals ; Computing professionals; Architects, engineers, and related professionals; Life science professionals; Health professionals (except nursing) ;College, university, and higher education teaching professionals ;Secondary education teaching professionals ; Primary and pre-primary education teaching professionals ; Special education teaching professionals ; Other teaching professionals; Archivists, librarians, and related information professionals ; Social sciences and related professionals ; Public service administrative professionals ;Writers and creative or performing artists ; Photographers and image and sound recording equipment operators ; Artistic, entertainment, and sports associate professionals ; Fashion and other models.</i> |
| <i>Creative Professionals</i> | creative and complex problem solving, which requires a high degree of education and independent judgement | <i>Legislators, senior officials, and managers ; Nursing and midwifery professionals ; Business professionals ; Legal professionals ; Physical and engineering science associate professionals ;Life science and health associate professionals ; Finance and sales associate professionals ; Business services agents and trade brokers ; Administrative associate professionals ; Police inspectors and detectives ; Social work associate professionals</i> |

Source: (Boschma & Fritsch, 2007)

2.1.2 CREATIVE ECONOMY

It is a common phenomenon to encounter creative workers in creative industries, the relatively new type of industries that are mostly characterized by activities that involve creation of expressive value and intellectual property and which will be analyzed more in the following sections. Creative industries without a doubt are in the centre of the so called *creative economy*, a term that first appeared in professor Howkins' book (2001) when he tried to make a connection between creativity and economics. Neither creativity nor economics are new concepts, however, the combination of the two in order to turn expressive value into economic value was an unprecedented phenomenon (UNDP/UNCTAD, 2010).

The desire to create things that don't always have a practical use, but are the outcome of personal taste and expression and aim to please artistically or aesthetically the user, existed ever since people wanted to communicate through culture. With the development, though, of technology and the digitization of things, as well as the modernization of traditional ways of expression, such as performing, designing etc. there came the combination of those artistic activities with a wide range of economic ones, such as advertising, fashion etc., and the creation of the creative economy as most people perceive it nowadays occurred (Newbigin, 2010).

Key feature of the creative economy is the expressive value that turns to economic value. The shift of global economy from material economy to human creativity and ingenuity is what gives such significance to the development of the creative economy and why many analysts predict that in the future countries with developed knowledge and creative economies will have high competitive advantage (Newbigin, 2010).

Although, it is said that creative industries are at the centre of the creative economy, it can't be ignored, that there is more than that. That's what makes it hard to define them in the first place. Although, the number of existing industries could be measureable, it would be difficult to measure the people that perform creative activities every day, as well as the activities themselves. Because, such activities can happen even in industries not categorized as creative. This fact is evidence for proving that creative industries can affect other sectors of the economy. Howkins (2001) tried to set his own categorization as we will also see next, by identifying 15 creative industries starting from arts and spreading to more scientific and technological ones.

As we formerly stated, it is not easy to define creative economy due to its wide range of activities and people performing them, however, UNCTAD set its own definition which is shown in the following Table 2.

Table 2 UNCTAD definition of the creative economy

| |
|---|
| The “creative economy” is an evolving concept based on creative assets ¹ potentially generating economic growth and development. |
| <ul style="list-style-type: none"> ■ It can foster income generation, job creation and export earnings while promoting social inclusion, cultural diversity and human development. ■ It embraces economic, cultural and social aspects interacting with technology, intellectual property and tourism objectives. ■ It is a set of knowledge-based economic activities with a development dimension and cross-cutting linkages at macro and micro levels to the overall economy. ■ It is a feasible development option calling for innovative, multidisciplinary policy responses and interministerial action. ■ At the heart of the creative economy are the creative industries. |

Source: UNDP, UNCTAD (2010), Creative economy report.

2.1.3 INNOVATION

The ability of a country, a region or a city to obtain and retain competitive advantage is highly crucial, especially in the modern world where the competition goes global. By having a sustainable competitive advantage, a country can improve her economic system and provide its citizens better quality of life. Over the years each country has been developing various strategies that would empower her with that desirable advantage. A common trade of the most successful ones is the high rate in innovations, where according to Hauser, Tellis and Griffin (2005), through innovation a proper basis is set for countries to compete globally.

Unarguably, innovation is a vital component for success when competing in the global economic arena. Innovation, though, depends on creativity in order to happen. More in particular, as Gurteen (1998, p. 6) notes we could consider creativity as “the process of generating ideas whilst seeing innovation as the shifting, refining and most critically the implementation of those ideas. Creativity is about divergent thinking. Innovation is about

¹ The authors don't specify in their report the nature of these creative assets.

convergent thinking. Put simply, creativity is about the generation of ideas, and innovation is about putting them into action”.

“Creativity is a disruptive process” (Newbiggin 2010, p. 18). It can exceed boundaries, form new assumptions, change perceptions and give new meaning to standard things. What bridges the volatility of creative thinking with the raw practical reality is *innovation*.

There is a strong connection between the two concepts. So, since innovation is considered a driver for productivity, economic growth and good living standards, and innovation occurs through creativity, then we can propose that creativity is also a driver of the above.

For many years, innovation was only recognized in technological fields as is noted by Niosi, Saviotti, Bellon and Crow (1993, p. 208), where they state that “Von Hippel put the focus on interfirm interaction in the process of technological innovation. In the late 1970s, Gilled insisted on the systemic nature of innovations by proposing the concept of technical systems. The role of the science and technology base was underlined by Mowery and Rosenberg”. So, the possibility of innovations occurring in non-technological sectors of the economy remained unexamined. Yet, that possibility does exist and lies in many creative industries, such as fashion industries, which will be examined next.

Cunningham, Cutler, Ryan, Hearn and Keane (2003), argue that the creative capital and the creative workers, both important drivers within innovation systems, are fueling the creative industries. Jaaniste’s work (2009) on creative industries and innovation, is focusing on bridging creative industries and innovation policy.

The potentials that creative industries could have under the framework of innovation policy are surely far greater than the ones that come from just cultural and social policies. That is, because innovation policies include many actors from public policy areas, such as culture, education, research and development, commerce, social development and heritage amplifying in that way the possibilities and the assistance to the creative industries (Jaaniste, 2009). Therefore, the last decade creative industries started to address innovation policy more directly. Several authors, like Harris, Caves, Howkins and Mitchell, as Jaaniste argues, were responsible for initiating and contributing to that process.

Potts (2007) and especially Jaaniste (2009) provide a solid foundation for linking creative industries with innovations by examining the interrelationship between these two concepts. Potts sees the creative sector not only providing cultural goods and services but

also contributing to economic and social evolution, acting as “experiments in growth” and “forces for change”. He puts creative sector across three stages of innovation cycle – knowledge production, knowledge application and knowledge diffusion, while Jaaniste (2009) proposes four possible places for creative industries in relation to innovation system which he named as “outside the innovation cycle”, “attached to science and technology –based innovation cycle”, “at various points within creative sector innovation cycle”, and as “a creative sector innovation system”.

2.2 CREATIVE INDUSTRIES: HISTORIC BACKGROUND, DEFINITION, FEATURES & CHALLENGES

2.2.1 HISTORIC BACKGROUND OF CREATIVE INDUSTRIES

Creativity is a vital and dynamic ingredient for all human creations. The concept, vague enough due to its multidimensional character, was mostly correlated to what we call culture and its outcomes, the cultural goods, that we have seen and admired throughout the ages. By that, could be claimed that cultural industries exist since long before they were put into the economic context through their “exploitation”, by many policy makers, for economic growth.

The term cultural industries refers to “ industries which combine the creation, production and commercialization of creative contents which are intangible and cultural in nature. The contents are typically protected by copyright and they can take the form of a good or a service. Cultural industries generally include printing, publishing and multimedia, audiovisual, phonographic and cinematographic productions as well as crafts and design” (UNESCO 2006, p.3).

The term culture industries was first introduced by German Marxist writers Adorno and Horkheimer of the Frankfurt School in 1930s, where they wanted to show with this term that culture has been industrialized and defiled in the altar of money, giving the term a negative side as they basically thought of it as “capitalist enterprise”. In 1960s many analysts started studying the subject more closely and realized that the commodification of culture didn’t necessarily mean degeneration of the cultural expression; on the contrary they found many positive outcomes coming from it. Around 1980, the linking of creativity to urban economic development and city planning, brought another level of

significance to the cultural industries, totally dispersing any negative aspect that formerly existed (UNDP 2013, p. 20).

In 1994 the concept of cultural industries evolved including other industries as well, forming now the creative industries, which first made their appearance as a term in Australia in the report “Creative Nation” according to Howkins (2002, p.1) and in contrast to other commentators that claim, the shift to the terminology occurred with the election of “New Labour” in Britain (Galloway & Dunlop, 2007).

Soon after the report in 1994, UK followed in 1997, when policymakers at the United Kingdom’s Department of Culture, Media and Sport set up the Creative Industries Task Force. After that the spread of this newly formed economic sector was only a matter of time to go global. Despite though, the broad cover of the creative industries as a concept over the world the last two decades, there is little to be found in theoretical and policy models. Big part to that has played the fact that the term “creative industries” itself is not fully clear.

The term creative industries “encompasses a broader range of activities which include the cultural industries plus all cultural or artistic production, whether live or produced as an individual unit. The creative industries are those in which the product or service contains a substantial element of artistic or creative endeavour and include activities such as architecture and advertising” (UNESCO 2006, p.3).

According to Hölzl (2006), the terminology could vary not just from country to country, but also between regions within the country. In agreement to Hölzl, Galloway and Dunlop (2007) argue that the terms “cultural and creative industries”, have now come to the point of being used, often, interchangeably, since there is little clarity between them and even less attempts to define in accuracy the differences that they have. However, they state that it is a necessity to have a clear theoretical base of the concept to better design a policy and measure its results as well as see the types of intervention needed to adopt.

In the next two sections I will try to define the creative industries according to the current literature and set boundaries to the term by stating their distinctive features and the challenges they face.

2.2.2 DEFINING THE CREATIVE INDUSTRIES

There are many definitions in the literature for the creative industries. The most widely known and used definition is the one proposed by the DCMS in order to better serve the purposes of their policy making, which was the following:

“those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property” (DCMS 2001, p. 4)

The Scottish Enterprise (SE) in its “Creative Industries Cluster Strategy” also uses the DCMS definition, but in “Creativity and Enterprise” (SE 1999, p.4) they define “creative industries” as, “creative industries are those in which creativity fundamentally is the enterprise”. By this, however, any industry could be considered creative, and, hence, the meaning of the “creative industries” is quite difficult to specify. While the cultural industries can be defined as those that generate symbolic meaning, official definitions of the “creative industries” make no reference to symbolic meaning and could involve any type of creative activity (Galloway & Dunlop, 2007).

Most definitions of the cultural industries are based around a combination of five main criteria – creativity, intellectual property, symbolic meaning, use value and methods of production (Galloway & Dunlop, 2007). Throsby (2001, p.3) presents a definition that incorporates the issue of “use value”, allowing consideration of both the economic and cultural sides of the cultural industries. He argues that, the activities of the cultural industries involve some form of creativity in their production, the cultural industries are concerned with the generation and communication of symbolic meaning, their output embodies, at least potentially, some form of intellectual property.

Every definition given for the creative industries is basically trying to answer in the best way possible the question of what could be considered as a creative industry, taking into consideration each time the purpose for which the definition is being proposed. Howkins (2001: xiii), looking at the question from a business economics perspective, claims that the sum total of four sectors –the copyright, patent, trademark and design industries –together constitute the creative industries and the creative economy. This is basically a broader definition of that one of the DCMS, including all patent- based R&D in all science-engineering - technology based sectors (Cunningham, 2002).

Hesmondhalgh (2002), in contrast to Howkins, proposes a shorter list that includes what he calls "the core cultural industries" of advertising and marketing, broadcasting, film, internet and music industries, print and electronic publishing, and video and computer

games. His definition only includes those industries that create "texts" or "cultural artefacts" and which engage in some form of industrial reproduction.

UNCTAD (2010, p.8) defines creative industries as “the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs; constitute a set of knowledge-based activities, focused on but not limited to arts, potentially generating revenues from trade and intellectual property rights; comprise tangible products and intangible intellectual or artistic services with creative content, economic value and market objectives; stand at the crossroads of the artisan, services and industrial sectors; and constitute a new dynamic sector in world trade”.

2.2.2.1 CLASSIFICATIONS

In order to provide a better understanding of the structural characteristics of the creative industries, over the last years, there has been a formation of different classification models. Below are presented six of those models. Each model has a particular rationale, depending on underlying assumptions about the purpose and mode of operation of the industries. Each one leads to a somewhat different basis for classification into “core” and “peripheral” industries within the creative economy, pointing out once again the difficulties in defining the “creative sector”.

What we notice from the classification in Table 3, is that each time, because the terms evolve in order to adjust to the current reality and the local context, market and culture, there are differences in every model.

Table 3: Classification Models

| Classification Model | Classification | Sectors in each classification |
|---|--|---|
| 1. DCMS Model (United Kingdom's Department of Culture, Media and Sport) | Creative Industries | Advertising, Architecture, Art and antiques market, Crafts, Design, Fashion, Film and video, Music, Performing arts, Publishing, Software, Television and radio, Video and computer games |
| 2. Symbolic Texts Model | a. <u>Core cultural industries</u> | Advertising, Film, Internet, Music, Publishing, Television and radio Video and computer games |
| | b. <u>Peripheral cultural industries</u> | Creative arts |
| | c. <u>Borderline cultural industries</u> | Consumer electronics, Fashion, Software, Sport |
| 3. Concentric circle model | a. <u>Core creative arts</u> | Literature, Music, Performing arts, Visual arts |
| | b. <u>Other core cultural industries</u> | Film, Museums and libraries |
| | c. <u>Wider cultural industries</u> | Heritage services, Publishing, Sound recording, Television and radio, Video and computer games |
| | d. <u>Related industries</u> | Advertising, Architecture, Design, Fashion |
| 4. WIPO Copyright Model | a. <u>Core copyright industries</u> | Advertising, Collecting societies, Film and video, Music, Performing arts, Publishing, Software, Television and radio, Visual and graphic art |

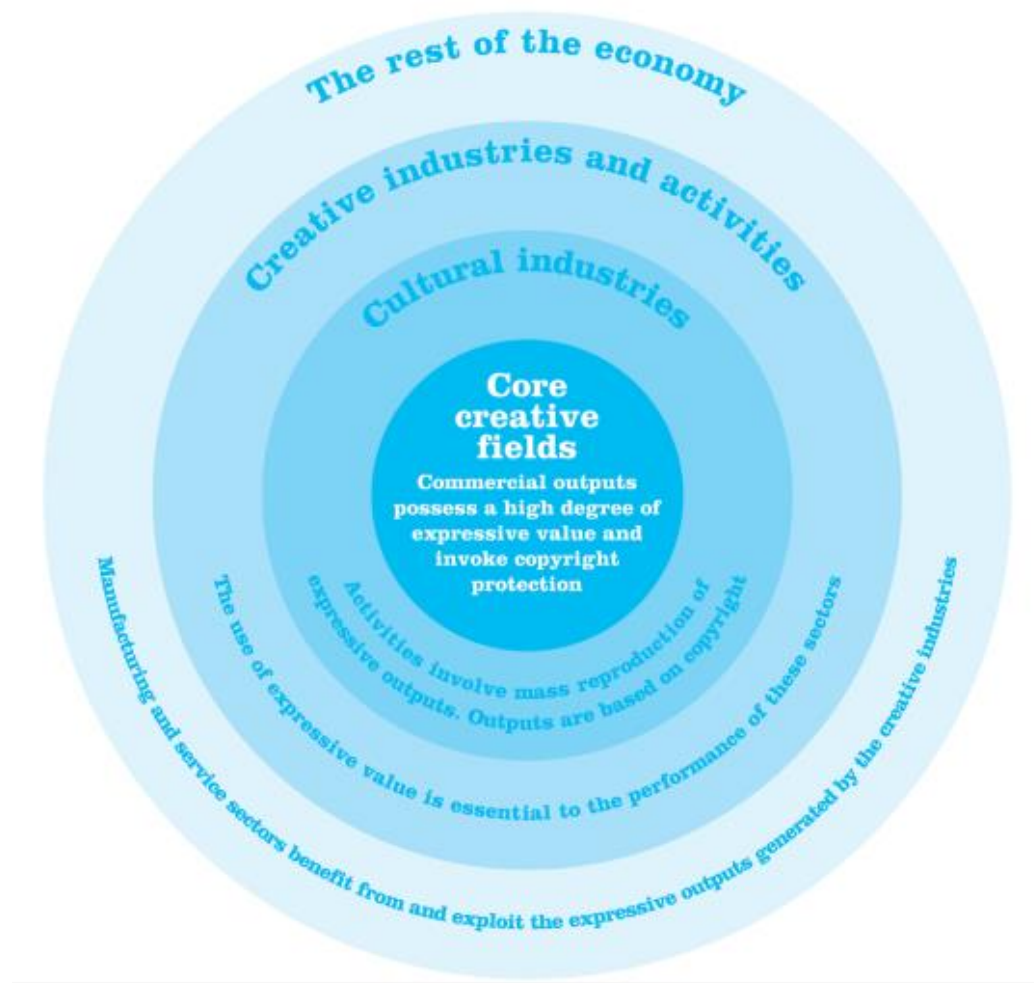
| | | |
|---|---|---|
| | b. <u>Partial copyright industries</u> | Architecture, Clothing- footwear, Design, Fashion, Household goods, Toys |
| | c. <u>Interdependent copyright industries</u> | Blank recording, material, Consumer electronics, Musical instruments, Paper Photocopiers, photographic equipment |
| 5. UNESCO Institute for Statistics Model | a. <u>Industries in core cultural domains</u> | Museums, galleries, libraries, Performing arts, Festivals, Visual arts, crafts, Design, Publishing, Television, radio, Film and video, Photography, Interactive media |
| | b. <u>Industries in expanded cultural domains</u> | Musical instruments, Sound equipment, Architecture, Advertising, Printing equipment, Software, Audiovisual hardware |
| 6. Americans for the Arts Model | Creative Industries | Advertising, Architecture, Arts schools and services, Design, Film, Museums, zoos, Music, Performing arts, Publishing, Television and radio, Visual arts |

Source: UNDP, UNESCO (2013)

For example the UK DCMS model pictures the attempt of the British Government to shift the British economy into an economy driven by creativity and innovation, worthy to stand in a globally competitive world. Virtually all industries in this model could be described as cultural but the new term “creative” would set them apart from any “high culture connotations of the word cultural” (UNDP 2010, p.6). The symbolic texts model is close to the definition given by Hesmondhalgh, focuses on “high” arts and the processes by which the culture of a society is formed and transmitted via the industrial production, dissemination and consumption of symbolic texts or messages.

The concentric circles model is based on the proposition that it is the cultural value of cultural goods that gives these industries their most distinguishing characteristic. Therefore, the greater the value of the cultural content of a particular good or service, the stronger the chances of inclusion of the industry producing it (Throsby, 2001). This would be interpreted as the most creative ideas coming from the industries that are in the centre, the main circle, and then diffuse outwards to the next circles with the creative content decreasing the more you move away from the centre, like layers. This model was used to classify creative industries in Europe in the study prepared for the European Commission by KEA European Affairs in 2006. A more recent concentric circles model was proposed by the Work Foundation (2007, p.103). This includes diverse elements, including aesthetic, social, spiritual, historical, symbolic, and authenticity values. The model makes a distinction between cultural and the creative industries, placing both within the economy as a whole. It also has the advantage of capturing the close connection between creative expression and intellectual property/copyright. The mapping of the cultural and creative industries is presented in Figure 1 that follows.

Figure 1 Concentric Circles Model



Source: Work Foundation, 2007: 5

The WIPO model is based on industries involved directly or indirectly in the creation, manufacture, production, broadcast and distribution of copyrighted works (WIPO 2003, p.26). This would mean that they focus on intellectual property, considering it to be the outcome of creativity, and categorize industries based on intellectual property and the part it comprises in their operation.

The UNESCO Institute for Statistics Model is based on the representation of culture by domains for which the purpose is to measure cultural activities, goods and services that are generated by industrial and non-industrial processes (UNESCO 2009, p.22). Last, Americans for the Arts Model excludes those industries such as software, computer game and scientific research. Although the development of those industries requires creativity, they are not arts-centric and don't meet the U.S. understanding of the creative industries.

From the examination of the models above, can be concluded that there is no right or wrong definition of the creative and cultural industries nor their classification. There are simply different ways of interpretation of the characteristics of the structure of creative production.

2.2.3 FEATURES AND CHALLENGES OF CREATIVE INDUSTRIES

Creative industries are considered to have some characteristics that differentiate them from other businesses. According to Bagwell (2008, p. 34) “creative industries are characterized by a high degree of individual skill and commitment and frequently place cultural and creative objectives above potential commercial returns. They are also often characterized by flexible organizational arrangements, with temporary, project-based teams rather than a permanent workforce. Furthermore, SMEs tend to feature more prominently in the creative industries than in most other sectors of the economy”.

Caves (2000) also tried to distinguish some features of the creative industries. According to his observations, the demand for creative products was defined by considerable uncertainty, reason for that was that creative products are ‘experience goods’, meaning that buyers don’t have the necessary information about the product before consuming it, and where the satisfaction derived is largely subjective and intangible. Also, creative producers find satisfaction in the process of creating more than the economic outcome that process gives them. However, they also pay attention to more monotonous activities necessary to make their creative activities economically viable.

Another feature of the creative industries is that quite often for a successful creative production, creative teams of people need to be developed that would be characterized by diverse interests and skills. The variety of creative products that currently exist is close to infinite and the formats in which we encounter these products are also many. The durability of these products also varies, meaning that the producers of a cultural product could still benefit economically even though years have passed since it was made. Last, in contrast to mass production industries that know ahead what to produce and when etc., in creative industries most of the times there needs to be coordination of various activities within a certain and often relatively short amount of time (Caves, 2000).

Passing on to the challenges that we notice in creative industries, there is the constant difficulty in defining and separating the two concepts of cultural and creative industries, which has caused such a confusion and the two of them are often used interchangeably (Galloway and Dunlop, 2007). The challenge here is not only that there is no specific and accurate definition for them, although several tries have been made as we saw in the “classifications”- section above, but the fact that the lack of a universally accepted distinction of the concepts hinders industry and policy analysis.

Creative products are also goods whose value can be understood and appreciated after their use. This acts as a retardant for their production and development. The same happens with the financial aspect of their production and consumption. First of all this has consequences regarding the market analysis; it is not possible to know if the product will be a success or not. Second, since the creation process is largely up to individuals, teams, networks and organizations there is not necessary a systematic production as in mass production industries where they have a particular line of production with time schedules etc. so they are not characterized by a certain financial stability in contrast to other businesses; thus, it is hard to take loans for example if needed because there is the fear of paying back.

Apart from the financial challenge that they face, there is also the matter of the tacit knowledge that is “flowing” inside those industries and their above mentioned teams of creative people. The knowledge in creative industries is actually considered to be more tacit than in the knowledge economy generally, an important fact, that is making the connection and stability of the creative people having this tacit knowledge, a necessity (DCMS, 2006). Because, otherwise, with the dissolution of these creative teams the knowledge will be gone as well.

2.3 FASHION INDUSTRIES

2.3.1 DEFINING FASHION INDUSTRIES

The concept of fashion on the one hand, is quite difficult to capture in just one definition and on the other hand it has no definition in the scientific literature. The definition we have, for example, from the online encyclopedia Wikipedia is: “... a general term for a currently popular style or practice, especially in clothing, footwear or accessories.

Fashion references to anything that is the current trend in look and dress up of a person.” and the definition from online dictionary merriam-webster.com: “Any mode of dressing or adornment that is popular during a particular time or in a particular place (i.e., the current style). The term fashion has a broader meaning than clothing: it typically includes any product or market characterized by an element of style that is likely to be short-lived. Thus, being able to create responsiveness in the market becomes a vital ability for organizations’ commercial success instead of failure: they must be able to scale up (or down) quickly and incorporate rapidly the consumer preferences into the design process (Christopher et al., 2004)². Fashion can change from one period to the next, from generation to generation. It serves as a reflection of social and economic status, a function that explains the popularity of many styles throughout costume history; in the West, courts have been a major source of fashion. In the 19th and 20th century, fashion increasingly became a profitable, international industry as a result of the rise of world-renowned fashion houses and fashion magazines.”

What is evident from these definitions is that through the concept of fashion are expressed some intangible qualities such as social status, image, identity etc. So, fashion products have, besides their tangible utility, a symbolic value.

From the Concentric Circle Model, which was used for the analysis in the report ‘The Economy of Culture’ prepared by KEA European Affairs for the European Commission, it is noticed that fashion is categorized as a sector under creative industries rather than cultural industries. This would mean that it is not classified as core creative field, where is considered that pure creative content is created, however, fashion goods are offering a different value than other cultural and creative goods in the market, that covers both the needs of expression and workability. This means that the value they offer is functional and expressive at the same time. They tend to respond to the demands

² As noted by these authors, fashion market is defined as typically exhibiting the following characteristics: Short lifecycles(the ‘fashion’ product is created to capture the mood of the moment so that “the period in which it will be saleable is likely to be very short and seasonal, measured in months or even weeks”); High volatility(the vagaries of weather, films, or even pop stars and footballers may influence the fashion products’ demand that is rarely stable and linear); Low predictability(“because of the volatility of demand it is extremely difficult to forecast with any accuracy even total demand within a period, let alone week-by-week or item-by-item demand”); High impulse purchasing(the shopper is stimulated to buy the product as much as he confronted with the fashion product, hence the need for ‘availability’) (Christopher et al., 2004, p. 2).

of the clients with creative offerings and try to work up to the specifications that they set. A Fashion product has to be of “high” art but it also has to be wearable (Work Foundation 2007, p.105).

Fashion industries have also been flexible regarding their definition, since on the one hand they are related to the clothing or apparel industry, on the other hand, what they offer sometimes is more than just clothes. When a fashion brand for example is about to show its new line it also uses bags, accessories, shoes etc. So in a broader definition of fashion industry, producers of bags, shoes, jewelry, fur and also companies with supportive activities such as model agencies, stylists, Public Relations agencies, photographers, wholesalers and retailers, could be included (Imagine.. Creative Industries Research 2005, p.7).

As Hauge argues: “The fashion industry is closely related to the clothing industry, but (the two) are not synonymous. In the clothing industry it is the actual garment that is the end product, but in the fashion industry this is only, though vital, one of many inputs that will lead to a symbolically and aesthetically charged product of end consumers. One can say that image is the form and fashion is the function. An analysis of the fashion industry would nevertheless be ridden with major shortcomings, without a thorough understanding of how the clothing industry works.” (Hauge, 2004, p. 3).

Based on the above, it can be argued that fashion industries include: fashion design, manufacturing of materials and fashion goods (such as textiles, clothing, footwear, leather and fur products, jewelry and accessories), as well as their promotion, distribution and retail to final consumers (IDEA Consult 2012, p.9).

The special characteristic of fashion industries, as many authors argue (e.g. Hauge, 2004; Imagine..Creative Industries Research, 2005), is that they basically are knowledge based industries, with knowledge relating to design, high quality production, marketing and sale, equipping them with a major competitive advantage in the global markets. As a matter of fact, design and branding have been found quite decisive characteristics in gaining competitive advantage and hence, many European companies are focused in developing creative processes such as design, marketing and sales (IDEA Consult 2012, p.10).

Design can unarguably be defined as the core activity in the fashion value chain. It is highly definitive especially in luxury brands that comprise the high-end products of the industry, which are suffering the least in cases of economic crisis, and haute-couture fashion. The importance of design in the apparel global value chain, especially in Europe, whose creativity and design are internationally praised and synonymous to premium quality, is extremely high. Since new design is considered innovation, companies are also investing, apart from tangible assets such as new technologies, in intangible assets such as knowledge; investments which are considered as investments in Research and Development (R&D). The reason they do that is due to the seasonality, the dynamic character that defines the fashion sector and the need of those companies to keep a strong, competitive position in the global market (IDEA Consult 2012, p.95).

2.3.2 TYPES OF INNOVATION IN FASHION INDUSTRIES

Several authors have proposed types of innovations in the fashion world, which count to the following three. Cappetta, Cillo and Ponti (2006) have developed the concept of *stylistic innovation*, Alcaide-Marzal and Tortajada Esparza (2007) use the concept of *aesthetic innovation* defining it as innovation that “does not provide new functionality to the product; does not alter the way a product is used; may make use of new technologies or materials, but not necessarily; and increases the perceived value of the product and satisfies customer demands concerning taste, social image and preference for novelty” and von Hippel , introduces the concept of *user-driven innovation*, where the consumers participate in the creation and design of their fashion products with the help of ICT technologies, such as virtual try on and 3D visualizations (IDEA Consult 2012, p.96).

To sum up, the shift of global economy from material economy to human creativity and ingenuity has given significance to the development of creative economy, which connects creativity with economics and according to many analysts, provides a high competitive advantage to countries in the global economic arena. Creativity is characterized by three types, technological, economic and cultural & artistic. Based on these types, Florida, categorized the creative people that fuel the creative industries of

the creative economy, in two groups, the creative core and the creative professionals. Their creative thinking and problem solving allows them to innovate and affect not only sectors of the creative economy but the economy as a whole, establishing them as important drivers within innovation systems. Innovation is a vital component for sustainable economic development and highly linked to creativity. The two concepts are interchangeably connected, with innovation bridging the volatility of creative thinking with the practical reality. The vague nature of creative industries and the lack of an international definition, have been retardant factors for their development, especially regarding the policies implemented for that reason. Innovation was mostly considered technological therefore even though there can't be innovation without creativity, the creative industries weren't benefited with the implementation of innovation policies.

Fashion industries, closely related to but different from clothing industries, produce articles that have, besides their tangible utility, a symbolic value. The special characteristic of fashion industries is that they are knowledge based industries, with knowledge relating to design, high quality production, marketing and sale, equipping them with a major competitive advantage in the global markets. Design can unarguably be defined as the core activity in the fashion value chain and since new design is considered innovation, innovation exists in fashion and can be stylistic, aesthetic or user-driven. Next, the focus is on the aspirations driving CI policies and the strategic choices of policymakers in developing the CIs, while examining the nature of innovation policies and their connection to CI.

CHAPTER 3

In this chapter, firstly, the possible rationales behind the development of CI practices will be presented, which is a challenging task, given the fact that there is no standard international definition set for creative industries. Also, some strategic choices for developing CI shall be addressed, based on literature on European cities, while, last, the types of intervention mechanisms will be listed, which were noted in the literature review in key European cities where the creative industries have noted a rising trajectory. Finally, the term of innovation policy is being analyzed and the rationale behind the generation of innovation policies.

3.1 CREATIVE INDUSTRIES POLICIES

3.1.1 ASPIRATIONS DRIVING CI POLICIES

With the raise of importance of the creative industries and the expansion of their potentials that were reaching many economic sectors there was a disruption in policy making and policymakers tried to fit their practices in assisting the rise and development of those new key drivers of the economy.

The possible positive outcomes that creative industries have to offer vary. Hence, there are different aspirations driving the generation of CI policies. The most common and prevailing aspiration is economic renewal, which implies that CI are considered the upcoming mean of economic growth and future employment, according to Garnham (2005). As mentioned in the former chapter, creative industries are highly linked to innovation, and with their development they help in fueling innovation and other activities that lead to the development of an economy of knowledge. In relevance to that, we understand that this development affects not only the creative sectors but other fields of the economy too (Foord, 2008; Tafel-Viia et. al, 2014).

Another aspiration that drives policy development relates to urban attractiveness. The need to revitalize a place in order to make it economically viable turns the focus to development of space. Means that assist this development are usually local heritage and

cultural and historical resources. Culture, as a matter of fact, is a common “ingredient” of regeneration strategies especially in Western Europe’s Cities (Lavanga, 2006).

Apart from spatial regeneration, there is the need for “social regeneration” which basically relates to social cohesion, reduction of inequality, social cooperation and cultural diversity (Florida, 2002; Tafel-Viia et. al, 2014). Urban strategies, unfortunately, don’t take into consideration the social costs that they cause, only the economic benefits (Bayliss, 2007), however according to Landry (2000) the existence of social cohesion has positive results in people’s mental and physical attitude which affects economic competitiveness.

Also, among the most common aspirations is the enhancement of internationalization (Tafel-Viia et. al, 2014). This would suggest the amplification of the export rate of CI outputs so that it would offer greater economic value. Other rationales for policy making would also be development of social capital, community cultural programming, the creation of tourist venues and visitor economies, the development of infrastructure (transport and information and communication technology (ICT)) and city branding (Jansson & Power, 2006; Rutten, 2006; Foord, 2008; Evans, 2009; Tafel-Viia et. al, 2014).

3.1.2 STRATEGIC CHOICES FOR DEVELOPING CI & TYPES OF INTERVENTION MECHANISMS

Policies for the CIs can be categorized depending on the general strategy under which the mechanisms that support them are developed. Three types of strategic approach for developing CI can be distinguished: sector-based approach, a cluster-based approach and an integral approach.

The UK that dominated in the field of CI policymaking with its list-based approach influenced many other countries in the way they develop their practices (Flew & Cunningham, 2010). This resulted in most of them following a sector-based approach (Costa et al., 2009). This means that CI are defined by defining certain groups of creative sectors, these could be “the cultural economy” as Scott (2001) describes or the “creative economy” as Howkins (2002) does. By that, CI policy could be related to sectoral policy. The sector-based approach following the industrial economy logic leads

to the development of CI policies that are derived from other industrial sectors, whose dynamics though, differ from those of CI (Hearn et al., 2007).

The second approach is cluster-based, since it has been marked that clusters foster and note creative activities (Porter, 1998; Porter & Stern, 2001). In clusters the potential of value creation is great and multi-directional, since by its nature a cluster contains a variety of firms that attribute it with a dynamic character (Hearn et al., 2007; Tafel-Viia et. al, 2014). Clusters have shown a high levels of product innovation (Yusuf & Nabeshima, 2005), while also cultivate urban density (Shoales, 2006). Therefore, in many recent studies (Foord, 2008; Evans, 2009) cluster development is crucial in CI development practices.

The third approach is integral, meaning that the focus is on a wider sense or context. CI could be developed, for example, with knowledge and science city clusters, where emphasis is given on infrastructure and generic content (Evans, 2009) or their development could be linked to the general support of culture and creativity tapping to many fields of policies (Trip & Romein, 2010; Tafel-Viia et. al, 2014). So, they are developed according to a wider purpose such as creating a “Creative city” (Landry, 2000) or an experience economy (Pine & Gilmore, 1999), capturing a variety of fields and sectors. The concept of this approach is based on the fact that CI supporting activities don’t have a specific sectoral scope so they should not be developed under sector-based policies (Tafel-Viia et. al, 2014).

Last, several authors (O’Regan & Ryan, 2004; Hearn et al., 2007) note that CI policies are linked to other policies as well. This means that they comprise a number of various measures which are related to industry development, R&D enhancement, culture support and promotion of urban planning and network building. Based on previous studies (Rutten, 2006; Braun & Lavanga, 2007; Hearn et al., 2007; Costa et al., 2008; Foord, 2008; Evans, 2009) Tafel-Viia et. Al (2014), distinguish five basic groups of measures: “(1) measures related to supporting entrepreneurship and enhancing business capacity, (2) measures facilitating access to finance for creative businesses (such as various funds and foundations targeted at financing CI) and taxation measures (such as tax breaks and exemptions), (3) measures enhancing demand for CI, (4) measures related to developing spaces for CI and (5) mechanisms supporting and developing “soft” infrastructure and networks, such as including nurturing the involvement of

citizens through cultural and creativity programs and including creative individuals in urban development”.

3.2 INNOVATION POLICIES

Innovation is a vital component for sustainable, economic development and social welfare. Especially in time of crisis, the need for innovation is greater than ever and is the key factor to gain competitiveness in international level. Every society has to find ways to create an innovative environment for its creative people, in which its capabilities can flourish and develop. Innovation is promoted inside the so called “innovation systems”. These systems comprise private and public organizations and actors, who connect in various ways and bring together the technical, commercial, and financial competencies and inputs required for innovation. Hekkert et.al. (2006) argue that there are seven functions of innovation systems: entrepreneurial activities, knowledge development, knowledge diffusion, guidance of the search, market formation, resource mobilization and creation of legitimacy/counteract resistance to change. Innovation policies focus on such systems and can be an efficient tool for fostering change and improvement in a country (World Bank 2010, p.8).

There are two ways that innovation can be fostered: first, by establishing links among the surrounding education, research and innovation sectors and second, by exploiting the existent knowledge and entrepreneurial drive in such communities. For an innovation policy to be efficient, it must address the whole innovation climate, meaning that it should involve many and different government departments and provide more than what a science and technology policy would. It requires action in different policy areas, such as education, trade, finance, decentralization and investment in order to be successful. Due to the new shift of the economy to knowledge-based, innovation policies are all the more used in economic strategies (World Bank 2010, p.9).

Government action can strengthen the innovation system by focusing on some generic actions. It needs to support innovators, technically, financially and other, with the implementation and articulation of innovative initiatives. Services of strategic relevance for innovation policy include basic industrial services like promotion, marketing, and internationalization; technology extension services; metrology, standards, testing, and quality control; innovation in organization and management; and

information and communication. Financial support to innovators is also crucial, since some projects require more expenses especially when are near commercialization (World Bank, 2010).

Another function is, reduce obstacles to innovation by setting competition, regulatory and legal frameworks. Basically, removing obstacles to innovation means fighting anticompetitive and monopolistic practices, suppressing bureaucratic hurdles, and adapting the regulatory framework to support the search for and diffusion of novelty. Also, it can establish, responsive to the needs and demands of the surrounding communities, government-sponsored research and development (R&D) structures. The facilitation of collaborations by the university or public research structure with the business community, such as joint R&D projects funded, even partly, by government agencies, is of great value. Last, it can form a creative and receptive population through appropriate education systems. It is highly crucial developing a lifelong learning system, which builds on soft, such as problem solving, communication, and teamwork and a good work ethic, and hard skills that would be necessary for a job and help to their continuous upgrade (World Bank, 2010).

Policymakers need to follow some principles in order for their innovation policies to be responsive. They need to take a broader view of innovation and its forms in order to be able to involve as many government departments as possible in their policies, escaping the traditional science and technology policy. Also, they should create receptive climates, which also adapt to the societal context and place efficient institutions and instruments into the innovation system. With that in mind, several points need to be taken into consideration such as technology strategy, institutional issues, the legal framework, countries' specific needs and assets, agents of change, reforms, and cultural and behavioral characteristics (World Bank, 2010).

To summarize, the rise of the CIs has brought a disruption in policymaking. The main aspirations driving the generation of CI policies can be summed up to four: first, to boost innovation levels, since creative industries fuel innovation and other activities that lead to the development of an economy of knowledge, second, to enhance urban attractiveness, third, for social “regeneration”, which basically relates to social cohesion, social cooperation and cultural diversity that lead to people's positive mental

attitude, affecting economic competitiveness and fourth, for enhancement of internationalization. Policies for the CIs can be categorized depending on the general strategy under which the mechanisms that support them are developed. Therefore, three types of strategic approach for developing CI can be distinguished: sector-based approach, a cluster-based approach and an integral approach. CI policies are linked to other policies as well, comprising in that way a number of various measures such as measures related to supporting entrepreneurship and enhancing business capacity, facilitating access to finance for creative businesses, enhancing demand for CI, developing spaces for CI and mechanisms supporting and developing “soft” infrastructure and networks. Innovation policies, are not that common in CI developing, something which slowly is starting to change. Innovation is promoted in innovation systems, hence innovation policies focus on them and are formed mainly based on the seven functions distinguished in these systems (entrepreneurial activities, knowledge development, knowledge diffusion, guidance of the search, market formation, resource mobilization and creation of legitimacy/counteract resistance to change). Next, focusing on the creative industry of fashion, the existence of policies and initiatives that foster innovation is being examined, based on what was noted from innovation systems and innovation policies in this chapter.

CHAPTER 4

In this chapter, the examination of the four case-studies of cities that have thrived in the world of fashion is being presented along with the conditions and the actors that played role in their rise as fashion capitals. Next, there is the comparative analysis among the four cities, where the factors that contributed to the cities' establishment as fashion capitals are being analyzed and compared.

4.1 CASE STUDIES

4.1.1 PARIS

PARIS AS A CREATIVE CAPITAL

Paris is the capital city of France counting 2.34 million inhabitants in the main City and 10.5 million inhabitants with its suburbs. It is one of the largest metropolitan areas in Europe along with London and Berlin (World Population Review, 2014). By the 12th century, Paris was the largest city in the western world, being a flourishing trading centre, and the home of the University of Paris, one of the first ones in Europe. In the eighteenth century, it was the place where the French Revolution started, and became an important centre of finance, commerce, fashion, science, and the arts, a position it holds till this day (Lawrence & Gondrand 2010, p.27).

Paris' art museums are the most-visited in the world, especially the Louvre, as well as the Musée d'Orsay and the Musée National d'Art Moderne. It is also known for its notable architectural landmarks such as the Cathedral of Notre Dame de Paris (12th century); Sainte-Chapelle (13th century); the Eiffel Tower (1889); and the Basilica of Sacré-Cœur on Montmartre (1914) (Office of Tourism and Conventions of the City of Paris, 2013). Paris is a great cultural capital, offering stimulation to its creative people through its buildings and events, such as the two annual fashion shows it hosts, art exhibitions and other cultural events.

FASHION IN PARIS: HISTORIC BACKGROUND

The first notions regarding fashion are recorded in the seventeenth century. After the end of the 30 Years' War, in 1648, and during the reign of Luis XIV fashion started flourishing. Luis XIV saw the potential for France's cultural dominance through

fashion. At that all luxury industries were under royal control; a fact that played a significant role in the establishment of fashion's importance to the French world and soon enough spread its influence to the rest of the world. It all started when Louis XIV requested that all aristocrats that would attend his new court in Versailles, should be dressed appropriately. One of Louis' XIV fashion trends that spread quickly in the court was actually the famous wig of curled hair, which many believed that he used due to his baldness (Steele, 1998).

The wigs were one trend followed by many others such as brocades, lace, the Sans-Culottes ("without knee-breeches") and later the favored informal styles, such as full-length trousers etc. All these flamboyant fashion styles of the French royal court were hard to finance and usually were supported at the peasant's expense. This financial extravagance was as a matter of fact one of the reasons that led to Marie Antoinette's bad reputation and later to the French Revolution (Wikipedia, 2014).

By the eighteenth century Parisian fashion had reached foreigners wealthy enough to travel to Paris to have their clothes made or employ skillful tailors to copy the Parisian designs described in the press. The "victims" of this fashion seasonality would reach outrageous limits of expenses to follow the latest Paris fashions, while in the meantime London's high-quality tailoring based on country and sport clothing would start slowly spreading and gaining ground over French style throughout Europe as well (Steele, 1998).

During the nineteenth century France made a comeback renewing its dominance of the high fashion industry. That was the time when haute couture emerged with the cultivation of techniques necessary for the production of fine garments. Dressmakers with the assistance of specialized workers produced unique clothing in the latest styles in collaboration with their customers and were then widely publicized in the fashion press. Prior to that time there were no signs of designers as we know them today. It was after the middle of the nineteenth century that we "encounter" the first couturier, the English Charles Frederick Worth, who was the first to put the design in sketch before making it. His unmatched skills in fashion design, dressmaking and merchandizing led to his domination in the field from 1858-1895 (Kelly 2001, p. 101). Worth stepped out of the old fashioned dressmaking style, where the customers ordered the dressmakers make them clothes the way they wanted, and started cooperating with the

customer and proposed designs that believed would depict his personality and give them style (Steele, 1998). He was the first to introduce the concept of fashion shows and fashion label as a status symbol (Franaissalut, 2015).

Worth was one of the many designers that shifted Paris fashion trajectory towards haute couture. Parisian press, fashion shows and the city's venues that wonderfully displayed Parisian fashion, also assisted in the dissemination of the Parisian style and their wide public appeal. By the late nineteenth century, fashion evolved beyond just haute couture to ready-made dresses. These were affordable versions of fashionable dresses that would be sold in department stores with fixed prices, having as target market the wider public. The production of these garments that were not exclusively dresses but other fashion articles as well, was called *confection*, and with its rise came also the rise of activities such as merchandizing, distribution, journalism and illustration, that supported this new production style and brought a positive change in the French economy (Steele, 1998).

Famous fashion houses of the time were besides Worth's, Jacques' Doucet, founded in 1871, Rouff's in 1884, Jeanne's Paquin in 1891, who was trained at Rouff and was the first woman to open her own fashion house and Callot Soeurs' founded in 1895 and operated by four sisters. In the twentieth century, fashion houses and designers multiplied and some of the most known names are those of Paul Poiret who founded his fashion house in 1903 and was one of the most influential designers, Louise Chéruit in 1906, Madeleine Vionnet in 1912, Gabrielle (Coco) Chanel who founded Chanel in 1925, Elsa Schiaparelli in 1927 and Cristóbal Balenciaga who founded Balenciaga in 1937 (Wikipedia, 2014).

Between the two wars fashion didn't stop evolving. New techniques in the making of these luxury goods contributed significantly to the worldwide reputation and dissemination of Parisian Fashion. Designers, especially women, created more feminine styles that would flatter a woman's body. Their styles would spread and be imitated across the world. Fashion shows contributed to this as well, since it was the prevailing way of designers to show their new designs to their potential customers, in contrast to the private fittings in showrooms that were happening in the nineteenth century. Apart from fashion shows, the fashion magazines and fashion photography of the 1930s were giving enormous publicity to the new designs (Steele, 1998).

During World War II Paris' fashion suffered greatly under the German conquerors. Many fashion houses closed such as Maison Vionnet and Maison Chanel, while the number of models also reduced. Some houses did manage to stay open despite difficulties, like Jacques Fath, Maggy Rouff, Marcel Rochas, Jeanne Lafaurie, Nina Ricci, and Madeleine Vramant. The new fashion style was in line with the new political regime promoting the model of the wife and mother and the athletic woman. Germany would take possession of over the half of what France produced and even considered relocating France's haute couture to Berlin and Vienna. In 1940s, men's style would be reshaped accordingly as well, since there was shortage in fabrics and so the practical *zazou* suit was introduced to men's fashion of the time (Wikipedia, 2014).

After the war France tried hard to revive its glamour and dominance taking hard hits from the American markets that supported France's competitors such as Milan (analyzed next). Paris' comeback would occur with Christian Dior in 1947 and his famous "New Look", a collection that contained dresses with small waists, full skirts and majestic busts that would remind the eighteenth century glamour. In 1952 Pierre Balmain and Hubert de Givenchy fashion houses opened and Coco Chanel returned to Paris after she had closed her house during the war (Weber 2003, p. 193-95).

In 1960s France's youth showed a preference towards the English style that was more casual, rejecting in a way high fashion (Weber 2003, p.196). Yves Saint Laurent, who was mentored by Dior, made his presence known by innovating in 1966 by launching a new line *prêt-à-porter* ("ready to wear") called Rive Gauche (Left Bank), mostly for those women that appreciated his designs and were quite young but not wealthy. His new line went into mass manufacturing and marketing expanding French fashion to new horizons. He was influenced from pop culture and "the street" and introduced clothing such as trousers for women, pop-art dresses, safari jackets and many more that had an ethnic style (Steele, 1998).

Laurent's example followed Paco Rabanne and Pierre Cardin, both prestigious names till today. Proceeding to 1970s, new trends rising are noticed that would focus greatly not only on manufacturing but also the marketing of their products some of the fashion innovators of that time were Sonia Rykiel, Thierry Mugler, Claude Montana, Jean-Paul Gaultier and Christian Lacroix (Wikipedia, 2014). The strong competition though from other fashion capitals such as Milan with its luxurious sportswear and London with its

aggressive punk style threatened deeply Paris that made it seem old-fashioned in contrast to them (Steele, 1998).

The need of Paris to keep up caused a motion of cooperation among fashion houses so at first, there was a merge of fashion house Luis Vuitton with Moët Hennessy, a company formed after the 1971 merger between the champagne producer Moët & Chandon and Hennessy. The new company was called LVMH Moët Hennessy - Louis Vuitton S.A., better known as LVMH. LVMH is a French multinational luxury goods conglomerate, headquartered in Paris and has many brands under its roof such as Dior, Givenchy, Donna Karan, Marc Jacobs and many more (Wikipedia, 2015; LVMH, 2015).

From the 1990s and foreword Paris had opened its arms wide open to new designers of other nationalities to better compete in the global fashion arena, most know examples are Karl Lagerfeld (German) at Chanel, John Galiano (British) at Dior, Paulo Melim Andersson (Swedish) at Chloe, Stefano Pilati (Italian) at Yves Saint Laurent, Marc Jacobs (American) at Louis Vuitton, Kenzo Takada (Japanese) and Alexander McQueen (English) at Givenchy (until 2001) (Wikipedia, 2015).

ACTORS AND THEIR CONTRIBUTION TO FASHION

A significant role to France's fashion as was noted above played its government. First, in 1648, Luis XIV promoted the notion of fashionable clothing by demanding that every one of the aristocrats entering his court in Versailles should be dressed appropriately. Also, at the time, fashion industries were under royal control, which meant that they had total power over what would be manufactured and how, regardless of expenses, creating a market of their own. Next, the king's Minister of Finances, Jean-Baptiste Colbert, esteemed minister for his hard work and thrift, realizing that textiles and clothing were gaining significant ground in the country's economy, harnessed the power of the state to France's fashion leadership.

French fashion managed to pass through the walls of the French court and into the broad public in the early 1670s with the creation of fashion press, and especially with the assistance of Jean Donneau de Visé (French journalist of the time), which marketed designs and popularized notions such as the fashion "season" and changing styles (DeJean 2005, p.48).

In 1860-1960 France dominates in the fashion world with its high fashion industries. The establishment of great couturier houses assisted significantly to that purpose. Especially with the emergence of Charles Frederick Worth, as an innovating designer, in 1858, who didn't follow his customers' orders but instead they trusted him for designing what would look best on them. With Worth and many others that followed, French fashion turned to haute couture (Steele, 1998). Additionally, in 1892 there is the creation of famous Vogue magazine that through its pages would be promoted all new French fashion styles to the wide public, something that would make Parisian fashion "explode".

By the late nineteenth century, the evolution of fashion from haute couture to ready-made dresses or as it was called the "production of confection" raised the importance of the garment industry that along with ancillary activities contributed greatly to the French economy. Their contribution didn't stay unnoticed by the French government that made efforts to make Paris fashions known to the world markets by featuring it in numerous international exhibitions held in Paris (Steele, 1998).

By the early twentieth century, the organization of fashion shows helped designers to introduce their work to the public and set new trends to be followed and imitated all over the world much faster than in the nineteenth century, where the customers should try the clothes in the designers' showrooms. Magazines and fashion photography played a great role as well in the dissemination of Parisian fashion, giving rapid publicity to new fashion designs (Steele, 1998).

In the twentieth century Paris' fashion reached enormous worldwide lengths and reputation due to its designers. Their unique skills and innovative designs, they managed to set trends and express styles all around the world. Names such as Chanel, Yves Saint Laurent, Dior, and Givenchy are just a few of those trend-setters that are still linked to Paris Fashion. In 1973 the *Fédération Française de la Couture, du Prêt-à-Porter des Couturiers et des Créateurs de Mode* was founded. The *Fédération Française de la Couture, du Prêt-à-Porter des Couturiers et des Créateurs de Mode* includes the *Chambre Syndicale de la Haute Couture* and the *Chambre Syndicale du Prêt-à-Porter des Couturiers et des Créateurs de Mode*. Members of the *Chambre Syndicale de la Haute Couture* are only those companies designated as Haute Couture

houses³. The group of companies that enjoy the Haute Couture label is reviewed annually. The *Chambre Syndicale du Prêt-à-Porter des Couturiers et des Créateurs de Mode* which includes Haute Couture houses and fashion designers producing women's ready-to-wear clothes (Mode a Paris, 2015).

The Fédération's main goal is for Paris to retain its position as the world Capital of Fashion Design. For that reason it establishes the show calendars for each of the fashion weeks, optimizing schedule and venues for the shows, invites journalists, photographers and videographers in the fashion weeks as well as sets press and buyer welcome & information centers during women's ready-to-wear weeks in March and October, where the Fédération gives to all fashion professionals access to information in all formats (Mode a Paris, 2015).

The Fédération has also developed new tools of communication in order to improve the quality of information given to the public about the shows. Those tools are, the Agenda & Contacts book, where 15,000 copies are being printed each season and a Video program which displays the shows and events calendar for each fashion week. In addition to the information provided during fashion show weeks, the Fédération publishes a Newsletter that is sent to its members, accredited press and institutional partners including various French government bodies. With this newsletter it keeps everyone informed of the important steps and events the Fédération initiates for the industry (Mode a Paris, 2015).

The Fédération is being very helpful regarding emerging brands. In order to increase the visibility of young labels it includes them in various fashion week calendars and by showcasing them on its website. Also, with the support of Committee for the Development and Promotion of French Clothing (see below), it provides them with the Designers Apartment showroom. Additionally, it helps them expand to foreign markets and to find financing to grow their business (Mode a Paris, 2015).

Defending intellectual property rights is also, very important and another one of the Fédération's goals. For that reason, it collaborates with public services and all concerned administrations and strives to fight against all forms of counterfeiting

³ Haute Couture is a legally protected and controlled label that can only be used by the fashion houses which have been granted the designation by the French Ministry of Industry. (Mode a Paris, 2015)

whether in France, The European Union or in other countries. It works to create and promote coherent laws among major markets in order to efficiently fight all forms of copying internationally (Mode a Paris, 2015).

Among other things, the Fédération also, provides information and advice to its members while trying to resolve collective problems. For the best resolution of problems concerning its members, it has established two committees, the Legal Committee presided by Annick de Chaunac, the legal director for Hermès International, and the Employment Committee, which develop tools such as licensing agreements, sales conditions etc., prepare negotiations with unions and other actions that make French and foreign governments aware to collective issues of the members (Mode a Paris, 2015).

Crucial part to the Parisian Fashion have played its educational institutions. The Fédération values them and promotes the cooperation between its members and those institutions. With the globalization of the economy and the extreme need to be competitive such ties are incredibly valuable. Education and training are key factors in the strategic development of fashion companies. The *Ecole de la Chambre Syndicale de la Couture*, created in 1927, plays a major role at the Fédération. It fosters creativity for those who want to succeed in a sector, whose products are constantly renewed and teaches its students how to acquire the savoir-faire necessary to master manufacturing techniques required to turn their own creations into real products. *Some of its students are Yves Saint Laurent, Valentino, Jean-Louis Scherrer, Issey Miyake, André Courrèges, Adeline André, Dominique Sirop, Gilles Rosier, Jean Colonna, Nicolas Le Cauchois, Jérôme L'Huillier, Tom Van Lingen, Stéphane Rolland, Véronique Nichanian, Anne Valérie Hash, Alexis Mabille*, among others (Mode a Paris, 2015).

In 2004, The Cercle Saint-Roch was founded. The Cercle helps define the structural and educational means needed to strengthen ties between the educational program of the students at the *Ecole de la Chambre Syndicale and Fédération* member companies. The Cercle also examines the balance between the programs offered and the skills required by companies to make sure that the transmission of the savoir-faire of the profession is assured. Since its founding, the Cercle Saint-Roch created a cooperation agreement between the *Ecole de la Chambre Syndicale de la Couture Parisienne* and the *Ecole Nationale Supérieure des Arts Décoratifs*. The two establishments believe

that their collaboration will allow students to have access to a complete and multidisciplinary education that focuses on creativity and know-how, technical training and arts education. L'ENSAD and the Ecole de la Chambre Syndicale de la Couture Parisienne now allow students from one school to take additional complementary classes at the other school (Mode a Paris, 2015).

The Association Nationale pour le Développement des Arts de la Mode (National Association for the Development of the Fashion Arts) (ANDAM), founded in 1989 by Nathalie Dufour and with the help of Pierre Bergé, its president, is another actor that contributed to the French Fashion's trajectory. ANDAM is a non-profit association that organizes a contest each year in order to help up and coming designers on the scene of French and international fashion. Its creation has been a milestone in international fashion's history since it has boosted the fashion industry in France and has contributed greatly to the rise of some of the biggest names in fashion (Andam, 2015).

In 2000, the Committee for the Development and Promotion of French Clothing, otherwise denominated DEFI, was founded by decree of the French Minister of Economy, Finances and Industry. In order to "support all kinds of collective initiatives in favor of the clothing industry" the DEFI carries out several public service missions. Regarding fashion DEFI aids in the promotion of French fashion. French fashion companies that engage in promotional national and international operations can be benefited from a grant of some of the expenses. DEFI's support can reach 50% of expenditure, if considered eligible and for young creative companies it can reach up to 75% of the operation (DEFI, 2015).

The promotion of French fashion companies is also the mission of La Maison du Savoir-faire et de la Création. The Parisian firm is the only one of its kind in Europe. It was created in 2012 through an initiative of the French Female Pret-a-Porter Federation (FFPAPF) and the French Union of Clothing Industries (UFIH). They are fully funded through the DEFI. The firm offers guidance to brands in developing their models, by giving access to its premises, by arranging business meetings around the subject of expertise and many other ways. In general, they offer support tools and services that will help companies with unique artisanal and industrial expertise promote themselves and thrive (Maison du Savoir-faire, 2015; Mazars, 2014).

Last, Mode et Finance, an investment company created in 1999 and recommended by Bpifrance (CDC Entreprises) since late 2009, has played a significant role in promoting and supporting innovation in French fashion by being a seed capital fund for innovative SMEs. The company has acquired minority equity holdings in profitable fashion and luxury goods SMEs with strong potential for international development and turnover in excess of €500,000 (Mazars, 2014). In short it takes minority stakes in promising young fashion firms (Mode a Paris, 2015).

In Table 4 we can witness all the factors, initiatives and actors that marked Paris' trajectory into becoming a fashion capital.

Table 4 Paris

| Time Period | Actors/Stakeholders/Players/Agents | Institution | Function |
|---|---|--|---|
| 1648 | | King Luis XIV (Government) Jean-Baptiste Colbert, Minister of Finances (Government) | Market Formation |
| 1670 | Jean Donneau de Visé (French journalist/ Press) | | Marketing |
| 1860-1960 | Designer Charles Frederick Worth | | Promotion of French Fashion Trend-setter |
| 1892 | Vogue Magazine | | Marketing |
| Late 19th cent.-early 20th | | French Government | Marketing – Events Policies |
| Early 20th | Magazines & Fashion Photography | | Marketing |
| 20th century | Designers | | Entrepreneurial – Innovative Activities Promotion of French Fashion Trend-setters Networking |

| | | | |
|-------------|---|--|--|
| 1927 | Ecole de la Chambre Syndicale de la Couture (educational institution) | | Knowledge Development (Offers Educational Programs that cover Market Needs) |
| 1973 | Fédération Française de la Couture, du Prêt-à-Porter des Couturiers et des Créateurs de Mode (organization) | | Marketing – Events Policies Promotion and Support of Young Designers Intellectual Property Support Fashion Community Building Networking Established 2 Committees to Raise Awareness of collective issues in the industry |
| 1989 | National Association for the Development of the Fashion Arts (ANDAM) (non-profit association) | | Marketing – Events Policies Promotion of French Fashion internationally |
| 1999 | Mode et Finance (investment company) | | Resource Mobilization (Seed Capital Fund for innovative SMEs) |
| 2000 | Committee for the Development and Promotion of French Clothing (DEFI) | | Promotion of French Fashion Offers Grants |
| 2004 | Cercle Saint-Roch | | Knowledge development Knowledge Diffusion and Networking (Connects Ecole de la Chambre Syndicale de la Couture with the Federation Members and educational institutions with each other (L'ENSAD and the Ecole de la Chambre Syndicale de la Couture Parisienne)) |
| 2012 | La Maison du Savoir-faire et de la Création (firm) | | Offers Support tools and services to brands |

4.1.2 MILAN

MILAN AS A CREATIVE CAPITAL

Milan is the second-largest city in Italy and the capital of Lombardy as well as of the Province of Milan. Its location is within one of the most complex territorial settings in Europe from a social and economic-production point of view. Milan is the leading metropolitan area in Italy: as far as, economic importance, cultural level and political influence is concerned, “Greater Milan” is very much the centre in the Italian economy, comparable in importance with the largest developed regions in Europe.

In Lombardy creativity is expressed in all its forms: fashion, design, architecture, culture and new media. There are two major assets that characterize the Lombardy region, fashion and design, two sectors in which the added value is the result of creativity and innovation. Fashion, has traditionally selected Milan as its national capital. Over half of Italian stylists and designers are Lombard (Incompass project, 2014).

One worker out of five, in Milan, deals with innovation and creativity. More than 350 000 people, the 20.4% of the employed population, are employed in creative industries. Creative and cultural industry is a driving force for local development and economic regeneration for the territory, explaining why Milan is considered the Italian capital of creativity. (Incompass project, 2014).

FASHION IN MILAN: HISTORIC BACKGROUND

In the late 12th century, Milan turned to a wealthy, industrious city due to its production of armours and wool. During the Renaissance along with other cities such as Rome and Florence, it specialized in the making of luxury goods, textiles, hats and fabrics. By the beginning of World War I, Milan had been transformed into a significant industrial city, with industries of textiles, book and music publishing among others, and remained so during the second industrial revolution without changing significantly the character of the urban economy.

The rise of Milan as a fashion city occurred after World War II with the decline of Paris and the dissolution of the Parisian Monopoly in fashion as well as the reconstruction of

city's buildings with new ones after the great bombings and the flow of immigrants in the city, making it a cosmopolitan centre for expatriate employees. Many cities such as London and New York seized the opportunity and tried to take a piece of the cake, being the only cities going to that direction in their countries. The same did not happen in Italy, since three cities rose to get involved, namely, Florence, Rome and Milan (Merlo & Polese, 2006).

Milan, however, managed to distinguish itself from the other two cities due to the degree of its industrial development, the existence of fine craft traditions in textile production, luxury leather goods, high-quality tailoring, and other trades crucial to the fashion system, but also due to the variety of specialized resources it managed to accumulate and the institutional intermediaries within the city that were of great assistance (Steele, 2003). Other factors responsible for that distinction were also, the historic presence of an aristocracy that showed a strong interest in industrial activities, as well as, the city's unique position, regarding the royal and papal courts, which would affect the design of features in clothes (Merlo & Polese, 2006).

Fashion in Milan would primarily be formed in many small traditional, family workshops that would supply the fashion and luxury market with consumer products and would keep on flourishing with the modern industries that were established during the economic expansion at the end of the 1800s. In the 1970s, the city managed to emerge as a fashion capital with its acquisition of valuable resources and the ability to utilize its creative and managerial capabilities (Merlo & Polese, 2006).

If we consider fashion being the key player of the postmodern economic phenomenon, design, in which Milan similarly excels, has been the strong point of the postwar industrial boom (Foot, 2001). Through fashion Milan redefined itself being a post-industrial city that became a fashion hub that would get internationally known and acknowledged for its quality and craftsmanship inserting the history and traditional lifestyle of Italy in the "made in Italy" label (Bovone, 2005). Made in Italy "consists of products and services in which Italy boasts a high specialization level and through which our country has gained worldwide renown. [...] we are talking about the 'fashion system', but also about the typical food products [...]" (Fortis, 1998, p. 8).

Responsible for the fame that Milan procured worldwide was the disruption to international trade, caused by the war, giving the chance, with the help of the United

States (U.S.), to make Milan's fashion excellence known to the rest of the world starting with US's markets.

ACTORS AND THEIR CONTRIBUTION TO FASHION

Three crucial actors played part in the initial emergence of Milan as an international fashion capital: the *Association of Clothing Industrialists*; the *American Chamber of Commerce in Italy*; and the department store *La Rinascente* (Merlo & Polese, 2006).

The United States helped put Milan into the new world geography of fashion and supported it against Parisian monopoly (Steele, 2003). The first connection with the American markets was made via some emigrants, who were Italian tailors and artisans. Being familiar with the economics and the culture of the U.S. they were able to select and implement American ideas into the products, while at the same time institutions from both sides would get involved in this process as well. In 1931, the local economic institutions had already recognized the economic significance of the link between industries and fashion and hosted in the *Milanese Sample Fair (Fiera Campionaria)* the first fashion exhibition, where haute couture ateliers and other member of the fashion world were represented.

The *European Co-operation Administration*, the *Instituto de Commercio Estero* (the *Italian Foreign Trade Institute*), and the *Italian Embassy* in Washington were supporters of this link and proposed that in order to flourish, reorganization of the textile and clothing businesses needed to take place as well as an optimization of the marketing practices, which at that moment were insufficient to withstand the international trade competition (Merlo & Polese, 2006).

In addition, the *American Chamber of Commerce* for Italy, which was founded in 1915, helped Italian fashion to take advantage of the U.S. market, by organizing exhibitions in the 1950s that brought the skill and creative genius of the Italian craftsmen to the attention of the American public. "The chamber plays an information service to Italian firms on American firms and to American firms on Italian firms; it connected Italian producers and American buyers and vice versa; it started direct trade exchanges

between Italy and the U.S. thus bypassing Germany and Austria.” (Merlo & Polese, 2006).

Next, the *Association of Clothing Industrialists* founded in 1945, followed closely developments made in U.S. regarding marketing and organization of clothing industries and published with the cooperation of the American Chamber of Commerce, the bimonthly review *Quaderni dell' Associazione industriali dell' abbigliamento*. Aim of the review was to offer analyses of the American clothing industry, focusing on the US sector's organization of production and distribution, industrial relations, and degrees and types of specialization, in order to help entrepreneurs learn how to handle the rising complexity of business, as the market grows, and how to export. Later, in 1952 *Centro Italiano della Moda* in Milan in partnership with the *Association of Clothing Industrialists*, founded the Italian Fashion Service, whose primal goal was to promote Italian fashion abroad and establish connections between firms and foreign buyers. American buyers were invited to Milan to enjoy the fashion shows but also to visit the textile and clothing factories (Merlo & Polese, 2006).

La Rinascente, the Milanese department store that started under the name *Aux Villes d'Italie* in 1865 by Luigi and Ferdinando Bocconi, also had a role to play in the whole process, the role of the innovator. After the brothers sold their business in 1917 to Senatore Borletti, the entrepreneur tried to relaunch the business with a new image and had the help of famous artist Gabrielle d' Annunzio to do so, that came up with the name *Rinascente* (Rebirth) (Wikipedia, 2014). During the 1950s, the store not only became a channel of fashion products commercialization, but also “a laboratory for organizational and management innovation, a school of retail management, and, as exemplified by *Valentino*, a model of fashion marketing. *La Rinascente* helped to modernize the fashion sector by disseminating managerial skills, widening commercial horizons, and showing the importance of investing in production, marketing, and distribution of a highly symbolic product such as fashion.” (Merlo & Polese, 2006).

To that evolution contributed the trip of the president of the store, Umbertio Brustio's, son, Cesare, to the U.S. to study stores there. His notes about the designs of the Americans were less of interest in contrast to the location of the stores, their organization and the display and commercialization of their products. This gave many ideas to Brustio, who reformed his store not only aesthetically, but also

organizationally. He hired designers, not just for their designs, but gave them their own space in the store and made them managers of their own stores inside the department store and organized many operations not strictly connected to design, such as taking size measures, connecting with suppliers etc. Valentino was one of those designers who started working there in 1967, while the great surprise was Pierre Cardin, who closed his atelier to join the Milanese Company in 1963. The cooperation of the store with designers had a multiple positive outcome. Not only did it pioneer in a new form of training of designers, but also diversified its supply in fashion goods, providing new lines of clothing to satisfy different consumption styles, from upper to lower class consumers (Merlo & Polese, 2006).

Designers played a huge role to the development of the city and its worldwide recognition as a fashion capital of taste and unique quality. While Italian designers are many, in Milan there are Valentino Garavani, Giorgio Armani, Gianni Versace, Gianfranco Ferrè, Domenico Dolce, Stefano Gabbana, Miuccia Prada, Mariuccia Mandelli alias Krizia, Franco Moschino, Nicola Trussardi, Ottavio Missoni, Donatella Versace just to name a few, all of which are internationally famous and related with quality and style (Wikipedia, 2014).

Armani revolutionized men's wear in the 1970s, creating unstructured jackets that were as comfortable as sweaters and that radiated an air of seductive elegance. Armani's clothes were prominently featured in the 1980 film *American Gigolo*; by 1982 his picture was on the cover of *Time* magazine. His women's wear was also characterized by an easy elegance and luxurious minimalism. Gianni Versace founded his own label in 1978. Versace produced, for both men and women, some of the most sexually expressive clothing ever made within the mainstream of fashion. After Gianni Versace was murdered in 1997 in Miami, his sister Donatella became the company's head designer. Her body-revealing and consciously outrageous dresses, worn by top singers and actresses, became by the early 2000s an eagerly awaited feature of the annual Oscar and other entertainment business award ceremonies (Steele, 2003).

Miuccia Prada, after taking charge of her grandfather's small, respected leatherwear firm in the 1980s, she skyrocketed it into an international phenomenon in accessories, shoes, and clothing. By the mid-1990s, Prada bags and shoes were setting the international standard for cool. Another success story was that one of Domenico Dolce

and Stefano Gabbana who founded Dolce & Gabbana in 1982, and became famous in fashion by dressing some of 1950s Italian cinema sexiest stars (Steele, 2003).

Milan dominated over its rival cities, Florence and Rome, by linking its industrial activities, especially having a strong reputation of fine textile industries, with fashion and taking advantage of the business opportunities that would emerge from this linkage. The importance of this link became evident through the press that specialized in fashion and promoted commodities like clothes and accessories. Around 125 *fashion magazines* were published in Milan by 1945 (most of which already existed by 1920s) and it was no secret that many of those had close relations with clothing and textile firms who financed them (Merlo & Polese, 2006).

Interest in promoting fashion design has also been shown from the part of educational institutions. Among the many fashion schools that exist in the fashion capital, there are two that stand out with their history and their worldwide winning awards. The first fashion school was founded in 1935 by Giulio Marangoni, famous for his clothes, which were already being worn by Italian aristocracy, and he named it Istituto Artistico dell'abbigliamento Marangoni, or The Marangoni Artistic Clothing Institute. It was a private school to train professionals and technicians, who were highly specialized in the world of fashion (Istituto Marangoni, 2014).

During its existence up till now, the Istituto Marangoni keeps on believing in the value of training, constantly updating its programs to make sure they are always in line with Italian and international market needs. Apart from fashion, it also teaches design, connecting it with colors, materials and creativity. Istituto Marangoni has always maintained the goal of training the professionals of tomorrow in key sectors, such as creation, communication, and managerial coordination (Istituto Marangoni, 2014).

Today, Marangoni Institute is an established and recognized aesthetic laboratory to European-style culture but with an Italian style. It cooperates with the most interesting names in fashion and design while its teachers are able to pass on their expertise and train the young designers how to face the realities of the marketplace. The learning procedure includes constant contact with the most important companies in fashion and design (Istituto Marangoni, 2014).

The second fashion school, which is also private and ranks amongst the top ones in the world is Domus Academy, the first postgraduate school, founded in 1983 by Maria Grazia Mazzocchi, Pierre Restany (one of the most important art critics of the 20th century), Alessandro Mendini, Valerio Castelli, Alessandro Guerriero and Andrea Branzi. It has also always been an international school, open to students and teachers from all over the world. The school has attracted a highly diverse international enrollment. In addition to students from Italy, Domus Academy has drawn students from Japan, Korea and other Far East nations, from North and South America, Western and Eastern Europe, Australia and the Middle East. This rich international student diversity added a real richness to the school and spurred a dynamic exchange of ideas (Domus Academy, 2014) just like Florida (2002) had noted with his Bohemian Index.

Just like Marangoni Instituto, Domus Academy would bring together students and companies to pursue real-world projects in order to better prepare their students for the working reality. In addition to the above-mentioned design leaders, Domus Academy invited more than five hundred visiting professors to hold lectures, and organized seminars in various countries. Strongly rooted in Italy, Domus Academy works in an international perspective, in order to enrich, spread and update the design culture, being a real point of connection between design, fashion and management culture (Domus Academy, 2014).

Moving from the rise and glory of Milan as a fashion capital in the past to its current status, a small decline is noticed, in the fashion capitals ranking, according to the 10th annual survey by Global Language Monitor of Top Global Fashion Capitals. At this point, the current actors will be noted and the conditions under which fashion is formed in the city.

The *Province of Milan* is currently the local Government Authority responsible for the improvement and sustainability of the economic development of the city of Milan, which cooperates with the Region and the Municipalities in order to achieve that. Its aim is to come up with appropriate strategic plans that would fulfill the needs of the municipalities by linking local and regional levels of support. Basic goal of the economic development sector of the Province is to promote and support the economic development in Milan by involving public or private stakeholders operating in the city (Incompass project, 2014).

The sector intervenes in three areas that have to do with: i) the stimulation of local economic development via the provision of well managed services, ii) the promotion of technological innovation and diffusion of new technologies and last, iii) the development of initiatives that would promote the creation of entrepreneurial businesses. Also, it should be mentioned that the Lombardy region's aspiration is to attract and facilitate high value added production activities, upgrade its human capital and recruit young talent (Incompass project, 2014).

The work of D'Ovidio and Haddock (2010), who examined both the cities of London and Milan, comes in contrast to the positive image presented above regarding the initiatives and projects to promote fashion in Milan, by local authorities. They provide us with some very interesting findings regarding the ways creativity is being cultivated in both cities and how the local authorities and actors are acting to promote the diffusion of the Milanese fashion to the world.

Milan at the moment comprises a small number of fashion houses of strong economic dimensions that address international markets, which employ a large number of creative workers, the majority of which is freelance (Bucci, 2002). The location of the houses is in the centre of the city, while their production is being outsourced outside the metropolitan area, where labor costs less and they are able to produce massively since their products have a global demand. As such, the city is filled with creative people, designers etc. that provide their services to the great houses of Milan and strengthen their development, instead of creating their own businesses to promote their work.

Significant role to that have played the local institutions which are indifferent towards the promotion of creativity and innovation. Even though fashion is a vital component of the city's economy, little attention is being paid to the needs of the creative community and as designers stated in their interviews with d'Ovidio and Haddock (2010), the environment created is almost hostile especially for young, innovative designers. This explains why only a small number of large fashion houses dominate the city. Even institutions, such as the *Italian Chamber of Fashion*, whose headquarters are in Milan, are ineffective in promoting a creative environment.

The question that rises at this point is, why there are so many young people if the conditions are not welcoming the creation of a new fashion business. Compared to London, which is characterized as a modern innovative fashion city, Milan preserves

its traditional fashion status. This is another factor that reinforces the dominance of the large houses, which follow a particular style, having as such an adverse effect on the promotion of creativity for new designers; however, these houses tend to hire young professionals from abroad, especially French or English fashion schools. This collaboration with foreign universities gives the houses the visibility they need to the world, something that Milanese and Italian universities are unable to provide them, but also gives the graduates the opportunity to sharpen their skills among the best in the industry (d'Ovidio & Haddock, 2010).

Not given the support they need by local institutions, it is noticed that fashion houses and designers in general, are taking action on their own. Milanese fashion had always been characterized as familial type, with all the traditional workshops, mentioned before. This is shown even today where we see a strong creative community. Due to the fact that they are all located close to each other and that the city is not like other fashion hubs that are inspiring their designers through their buildings, their cultural events and activities etc., they interact greatly with each other in order to stimulate their creativity. Designers cherish these interactions with each other and especially with other creative people, such as artists, and form valuable connections and bonds of trust. It is quite a common phenomenon for designers to travel abroad since as noted before the city is insufficient to nourish their creativity (d'Ovidio & Haddock, 2010).

Comparing the first stages of its transformation into a fashion capital and its current position, Milan took advantage of an opening after World War II and the dissolution of the Parisian monopoly in fashion and with its preexisting significant industrial activity acted smart changing its business model and adapting it to the new conditions. Its dominance against the other Italian cities and its worldwide recognition was based in this change but other factors assisted on it as well. Local institutions along with American ones paved the way to the international trade of Milanese fashion, declaring Milan a fashion capital with a unique taste, quality and craftsmanship.

The situation now has changed, since local institutions are, the least, absent. The city fails to organize events, exhibitions and other cultural activities that would stimulate creativity to the degree that other fashion capitals do, while making financially difficult for the designers to organize events themselves. There is also lack of connection with local universities, making fashion houses to turn to foreign universities and fashion

schools for young professional and collaborations. In order to keep the prestige and their businesses alive fashion houses and designers travel to other fashion cities and retain a close interactive community to exchange ideas and inspire themselves.

In Table 5 we can witness all the factors, initiatives and actors that marked London's trajectory into becoming a fashion capital.

Table 5 Milan

| Time Period | Actors/Stakeholders/Players/Agents | Institution | Function |
|------------------|---|---|--|
| end of the 1800s | Local traditional workshops | | Promote Italian unique craftsmanship and product quality- Marketing |
| 1900s | | United States' institutions Italian tailors emigrants in United States | Americanization of products, opening to new markets |
| 1931 | | local economic institutions | Marketing – Events Policies (e.g. Organization of <i>Milanese Sample Fair (Fiera Campionaria)</i>) |
| 1935- till today | Giulio Marangoni - Istituto Artistico dell'abbigliamento Marangoni, or The Marangoni Artistic Clothing Institute in Milan (educational institution) | | Knowledge development Knowledge diffusion (Cooperates with the most interesting names in fashion and design; Trains students in business realities) |
| 1945 | European Co-operation Administration, the Istituto de Commercio Estero (the Italian Foreign Trade Institute), and the Italian Embassy in Washington | | Support of businesses for international trade-entrepreneurial activities (through optimization of marketing practices and reorganization of the textile and clothing industries) |
| | Association of Clothing Industrialists | | Information Centre |
| 1950s | American Chamber of Commerce for Italy | | Marketing – Events Policies (organization of exhibitions) Information Centre to Italian firms |

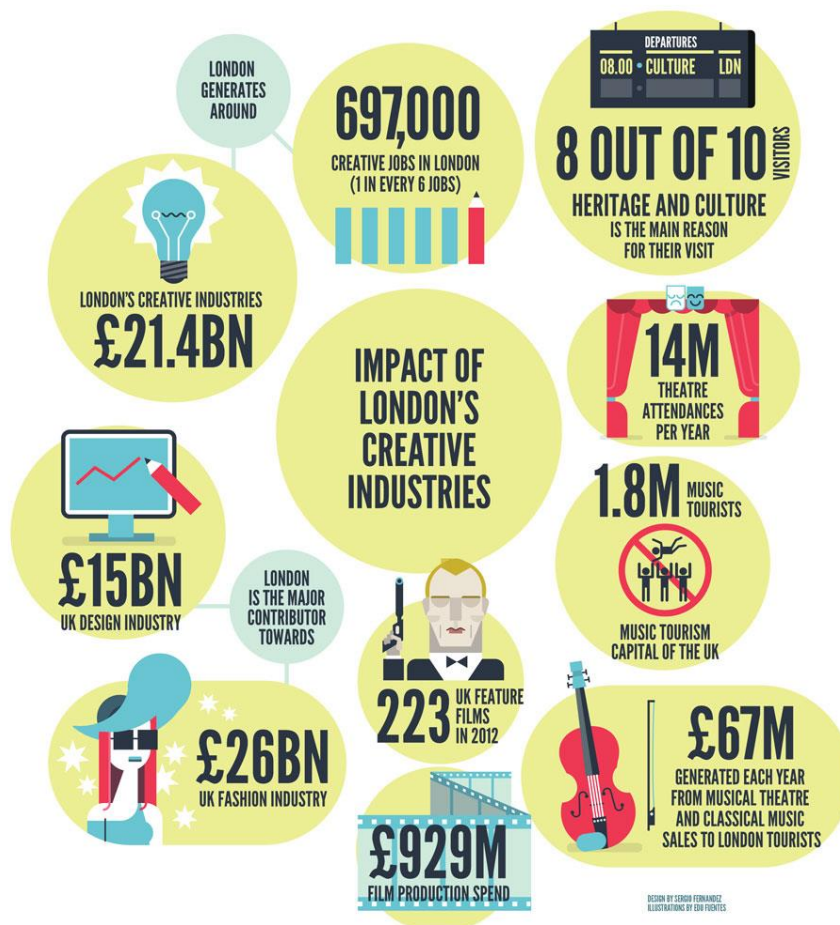
| | | | |
|-------------------------|---|--|---|
| | La Rinascente (department store) | | Marketing of fashion Innovative Activities (Organizational and Management innovation) |
| 1952 | Association of Clothing Industrialists & Centro Italiano della Moda | | Promotion of Milanese fashion abroad Networking (Establishment of connections between firms and foreign buyers) |
| 1960s – till now | Designers | | Entrepreneurial – Innovative Activities Promotion of Milanese Fashion abroad-Marketing Networking |
| 1983- till now | Domus Academy(educational institution) | | Knowledge development – Knowledge diffusion through seminars and workshops |
| 2010s- till now | | Province of Milan (the local Government Authority) – the economic development sector | Promotion and diffusion of new technologies Lack of event organization Lack of financial support to new designers |
| | Large Fashion Houses | | Networking Knowledge Diffusion Hinder Young designer's in establishing their own businesses |

4.1.3 LONDON

LONDON AS A CREATIVE CAPITAL

London is the capital city of England and the United Kingdom (UK), with a metropolitan area of over 13 million inhabitants. It is one of the dominant cities in the world economy as well as a world cultural capital due to its large production of cultural goods (Pratt, 2006, 2009; Sunley et al., 2008; Comunian, 2011).

Figure 2 Infographic of UK's Creative Industries



Source: Greater London Authority (2015), “Backing the Creative Industries”

London is an open, diverse and large capital city that is seen as hub of innovation in the creative industries (Hall, 2000). It is no surprise that their worth is £71.4 billion per year to the UK economy and they keep outperforming economically all other sectors of UK industry. The value of services exported by the Creative Industries was £15.5 billion in 2011, 8.0 per cent of total UK service exports and

they also accounted for 1.68 million jobs in 2012, 5.6 per cent of the total number of jobs in the UK (UK Government, 2015).

According to Chapain et al. (2010) the creative industries are overrepresented in London, while it is also noted a certain specialization in “soft” innovation with often aesthetic content. Currently, London is one of the leading global centers for creative industries such as publishing, film, TV, media, computer programming and information services. We can also see their impact in the infographic above in Figure 2, where the importance that London gives to fashion and design is noted. Their rapid development started when the UK government Department for Culture, Media and Sport (DCMS) noticed the great economic potential of these industries and offered a definition that is used by most till this day, and mapped these industries in order to implement policies that would assist in their development (Lee & Drever, 2013).

FASHION IN LONDON: HISTORIC BACKGROUND

London's fashion history is as old as the city itself and closely related to its economic, social, and cultural development over time. In the late medieval period, due to its docks and mercantile economy it operated as a hub for trade and cultural exchange. By the fifteenth century, it was already one of the largest cities in the world, though it could not compete with smaller European fashion centers such as Paris, Florence, and Rome which focused on the production and display of fashionable goods. London was more of a transit point in the international fashion system, exporting primary or unfinished products and importing luxury products (Breward, 2004).

With the permanent establishment of the parliament, law courts and the king in the city there was a concentration of the rich and influential into London that introduced an English sense of sartorial style which, however, relied on the pattern books, fabrics and craftsmanship of countries such as France, Italy and Spain. In 1740s, after the Great Fire where the city was reconstructed with graceful squares and parks, theaters and other cultural venues, the aristocracy of London would revitalize its social and cultural activity with balls, theater visits etc., a fact that provided inspiration to those in the fashion business to produce fashionable

garments for this class of people, which would be suitable for their activities and social status (Breward, 2004).

Through the nineteenth century with the successive waves of immigration the clothing industries expanded greatly. The West End area of London where the aristocracy lived was associated with high quality products, locally made, while the East End, where the working class would live, hosted less prestigious forms of manufacturing (Breward, 2004). The century was also known as the Victorian Era, marked by the reign of Queen Victoria from 1837-1901, an era where industrialization and the expansion of markets led to the rise of middle class, which was demonstrated in fashion aspects as well. A lot of pioneering inventions occurred at that time, such as the discovery of synthetic dyes in 1856 by William Perking and Thomas Burberry's waterproofing experiments, in 1884, which led him to the manufacturing of the gabardine, a garment of classic style that holds through time, which was, at first, used in World War I by soldiers. A distinguishing feature of the time was the application of technologies in different aspects of fashion (Cantoni, 2008).

In the twentieth century London kept its traits of tradition and innovation in the development of its fashionable style. In the late 1940s and 1950s there was a new fashion notion in London that came from young men from chic Mayfair and working class of South and East London, who became associated with the "Teddy Boy" trend with their extremely combed hair, velvet-trimmed draped jackets and drainpipe trousers. In the 1960s came the Mods and in 1970s the Punks who all became famous introducing a revolutionary act of sartorial rebellion. Many designers were getting their inspiration from the streets, such examples are in the 1960s Mary Quant, Barbara Hulanicki and Ossie Clarke who were associated with the "Swinging London" phenomenon, vastly promoted to America by the "Time" magazine and in the 1970s Zandra Rhodes and Vivienne Westwood, widely known for her collaboration with the punk music band "Sex Pistols", with the introduction of a more eccentric look. By the 1980s and 1990s, having been raised in a post-punk environment the new generation of designers felt more at ease to sell their London style and individuality abroad (Breward, 2004).

In the twenty-first century London had already been training great names in fashion such as John Galliano, Stella McCartney, Alexander McQueen and Julien McDonald in its worldwide famous schools, like Royal College and Central Saint Martins, who managed to show their talent in other fashion capitals and even work for great fashion houses abroad (Breward, 2004).

ACTORS AND THEIR CONTRIBUTION TO FASHION

Fashion was never part of British culture, unlike in France or Italy, however, now Britain's fashion industry is acknowledged to be one of the most creative and innovative in the world (UK Fashion & Textile Association, 2010). To make it to this point, British fashion industry has gone through many changes and a lot of factors have played a role to it.

The first signs of fashion were basically noted in 1740 where the city went on a necessary reconstruction due to the "Great Fire" and the whole scenery changed giving not only inspiration to designers but also a window of opportunity to make wealth from their art. As stated before, fashion in London was not a part of its culture so it wasn't developed as much as in other cities like Paris and Milan, but when the city went through an extreme makeover due to that unfortunate event, the city's aristocracy developed new "habits" that were related to the new city-structure, such as going to the theater or hosting balls. These events that they wanted to attend, would require the respective attire and so the local designers welcomed the opportunity of designing clothes for the special tastes of their high profile customers (Breward, 2004). Conclusively, it was the urban reconstruction that caused the first substantial notions of fashion design in London along with the events related to that new urban structure.

In the Victorian era in the 19th century, (where we have England's expansion and technological innovations, apart from the experimentation with fabrics and dyes, which brought a revolution in fashion) the first school of design is founded. The Royal College of Art opens its doors in 1837 as the Government School of Design. In 1853, the small-scale School of Design is radically transformed into the Central Training School for Art, while in 1863 it becomes the National Art Training School. In 1896, it takes its current name as the Royal College of Art (RCA), based on art and design practice. In 1948, a new emphasis is placed on the teaching

of product design and so new courses of graphic design, industrial design and fashion are being introduced (Royal College of Art, 2015).

Another college of arts and design, founded in 1854, was St Martin's School of Art, which later merged in 1989, with Central School of Arts & Crafts and created Central Saint Martins, a school out of which many known names in the fashion world graduated such as, John Galiano, Stella McCartney, and Alexander McQueen. St Martin's School of Art main focus was fine art and fashion while the Central School of Arts & Crafts focused on a wide range of design disciplines, including industrial design. Both colleges provided innovative art and design education. The school in its current form as Central Saint Martins, having the unique quality of comprising different types of art, such as acting, painting and more, gives its students valuable stimuli for inspiration for the engagement with the other students. Also, students have the chance to cooperate with businesses and have real life demand in order to learn the needs of the markets (Central Saint Martins, 2015).

Another important college founded in 1974, was London College of Fashion, which has a history starting much earlier in the 20th century and is the outcome of the merge of Shoreditch Technical Institute Girls School which opened in 1906, the Barrett Trade School (1915) and the Clapham Trade School (1927). There, young girls were trained in the art of dressmaking, millinery, embroidery and hairdressing, but the school would always make sure that the courses provided to its students would reflect the needs of the market and they would be over just in time to test their skills in real life since when courses ended, balls and social events would start. In the 1930s students started training in ready-to-wear fashion, showing the college's foresighted education, which still holds. The location of the institution close to the heart of London's garment district is another contributing factor to its students' education along with its close connections to ex-students and having industry allies. Work placements, joint research projects and inviting guest lecturers to share their wisdom are vital actions that are taken by the college, as they keep staff and students in touch with real life businesses and their work (London College of Fashion, 2015).

In 1983, complementary to colleges' contribution to promoting and developing fashion in London, the British Fashion Council (BFC) was formed. The BFC is a not-for-profit organization, whose work is supported by organizations, individuals, the government, including the Mayor of London and European Regional Investment Fund (ERDF) and global opinion leaders from other sectors. Its aim is to promote British fashion in the global fashion economy by developing fashion culture and assisting fashion designers and their businesses, by sharing knowledge, experience and resources of the sector. It has identified five pillars on which it can base its strategy, them being education, business, digital and innovation, reputation and investment. Throughout the year it hosts events to promote British fashion globally such as, London's Fashion Week, London Collections: Men, British Fashion Awards, London Showrooms, London Fashion Weekend and Fashion Forum⁴ (British Fashion Council, 2015).

Furthermore, the BFC supports designers throughout various stages of their business with different initiatives. The Colleges Council is one of those initiatives (founded in 1993), which offers scholarships and links the graduates with the fashion industry; others are the BFC Fashion Film, Rock Vault, which relates to fine jewelry, Headonism, a millinery initiative; Estethica, an ethical fashion initiative, and NEWGEN, for menswear and womenswear talent identification, business support and showcasing schemes (British Fashion Council, 2015).

In 1991 the Graduate Fashion Week (GFW) is created. GFW is a charity organization that links UK and International universities and bridges the gap between graduation and employment, introducing the future of fashion design talent. GFW is an annual event with twenty two catwalks, showcasing the work of a thousand of the best students and graduates from the most influential universities all around the world. Along with the show that attracts almost thirty thousand guests, there is, also, a Gala Award Show, live talks and workshops

⁴ London Fashion Week, is a biannual showcase of womenswear, organized every February and September. London Collections: Men, is also a biannual menswear showcase, established in 2012 and occurs every January and June. London Showrooms takes new designers to Paris to show off their work and also gives them the opportunity to promote themselves to international key markets including LA, New York, Brazil and Hong Kong. Next, the British Fashion Awards, is the UK's annual celebration of excellence within the industry and last, Vodafone London Fashion Weekend is a biannual open-to-the-public shopping event.

featuring leading names of the industry, comprising the perfect package for new designers to network and promote themselves (Graduate Fashion Week, 2015).

Near the end of 20th century, fashion's importance and contribution to economy was understood by policymakers that tried to develop that part of the economy and include it in their national development strategy. In 1998 the Department of Culture, Media and Sport places fashion among the sectors that comprise the creative economy in its "Creative Industries Mapping Document" and pushes the government for support towards these sectors.

In 2003 the Centre for Fashion Enterprise (CFE), a fashion business incubator, is launched at Mayors City Hall, funded by the Mayor for three years, as a support to new fashion designers. The CFE is an initiative with very active role in incubating, supporting and developing emerging designer labels in the designer fashion sectors. CFE recognizes the difficulty of reaching economic sustainability in the world of fashion design and considering that raw talent doesn't always guarantee business success it provides mentoring and advice in the fields of finance, legal, manufacturing and marketing from industry leaders and key influencers. Since its funding, it has organized many incubation, investment and educational programs, while it has formed partnerships and done research as means to expand more its contribution to the industry (Centre for Fashion Enterprise, 2015).

In 2003 another initiative is being established, the Fashion Fringe (FF), an annual award platform founded by Colin McDowell⁵ along with IMG Fashion⁶. FF after receiving numerous applications selects three finalists which are given the required space in London College of Fashion to work their collection, which will be showcased in London Fashion Week. Also, during the three months period that the finalists are given, FF provides them with the financial report and all the necessary mentoring for their project. The winner, apart from the recognition that he receives by being one of the finalists, is also given studio space at London's

⁵ Colin McDowell is a British fashion writer, journalist and academic

⁶ IMG Fashion is the world's leading producer, marketer and partner to the international fashion community. Its various properties, consisting of industry fashion weeks, governing association partnerships, designer discovery platforms and consumer focused festivals, open the gateway to Style, Innovation and Trends (IMG, 2015)

Somerset House for two years, mentoring and business consultation, financial support and a trip to Paris for Sales Events. Aim of this platform is the support of originality in design and innovative thinking, as a way in promoting the British Fashion. In 2004 FF collaborated with the CFE, as well (Fashion Fringe, 2015).

The UK Fashion & Textile Association (UKFT) was formed in 2009. UKFT is a network for fashion and textile companies which brings together designers, manufacturers, agents and retailers. Through the network they can promote their businesses and British Fashion in UK and internationally. They, also, get informed about issues in the industry and business opportunities while they can attend seminars that are being organized on industry related subjects in order to help them develop their businesses and expand to overseas markets (UK Fashion & Textile Association, 2015). UKFT works with CapitB Trust⁷, an independent charitable organization that offers grants to individuals and businesses in order to enrich their skills' arsenal, and Creative Skillset, a company, also a registered charity that supports skills and training for people and businesses in the Creative Industries for UK to maintain its strong global position in the field (Creative Skillset, 2015).

UKFT also collaborates with Fashion Angel, a business accelerator exclusively for fashion industry entrepreneurs that offers mentoring, training, networking and access to Start Up Loans. Fashion Angel, which is also partner with the Design Trust, an online business school for designers and makers that educates them on how to develop their business and network, is the only delivery partner of the government that backed Start Up Loan scheme to specialize in the fashion sector. The Start Up Loan scheme provides seed capital and business support to young entrepreneurs. Fashion Angels' goal is to help young, ambitious fashion and creative industry entrepreneurs, fast track their business with specialist business support and an easy to access to loan (UK Fashion & Textile Association, 2015).

⁷ CAPITB Trust operates as a training organization for the British clothing industry. It promotes careers, education, training, and vocational qualifications in the industry. The company was founded in 1969 and is based in Leeds, the United Kingdom (Bloomberg Business, 2015)

Another collaboration of the UKFT is the Fashion Capital. Founded in 2001, the Fashion Capital is a one-stop online resource, which consists of a team of journalists, mentors and fashion industry experts who support the fashion industry by giving an insight into the world of fashion, manufacturing and business. It encourages creative individuals to use their talent to build a career in fashion. It provides mentoring and support to new business start-ups and established designers from industry experts (Fashion Capital, 2015).

In 2006 Fashion Capital joined forces with Fashion Enter Ltd., a nonprofit, social enterprise, founded in 2001, which is center for sampling, grading, production and for learning and development of skills within the fashion and textiles industry. It provides space for small and large production, as well as advice and mentoring to new designers, while organizing educating seminars and workshops and a fashion event “PROFILE” which aims to introduce new talented designers to buyers and build a well linked fashion network. Fashion Enter is also the UK's largest provider in the country for the Fashion and Textiles Apprenticeship program of the UKFT and often undertakes various projects and collaborations in order to help designers in achieving brand recognition and generate sales (Fashion Enter Ltd., 2015).

In 2010 CFE formed Fashion Alliance with National Endowment for Science, Technology and the Arts (NESTA), UKFT, Grant Thornton and BFC in order to deal with high-end manufacturing issues and in 2011 it launched Designer-Manufacturer Innovation Support Center (DISC). DISC supports fashion manufacturers, designers and jewelers within all areas of the production processes and aims to a sustainable development of business in the fashion industry. It was funded by the European Regional Development Fund till 2013. It deals with high-end fashion businesses; through workshops and seminars and the provision of on-line toolkits and other resources it helps businesses and designers identify opportunities to add value to their products and their manufacturing, develop innovative ideas, attract new customers and improve profit margins (Designer-Manufacturer Innovation Support Center, 2015).

In 2012, London's business incubator, The Accelerator, joined forces with Fiona Armstrong-Gibbs in the Business School to design a new innovative course for

fashion students. The idea was based on the students developing and launching a business as part of their final year undergraduate degree. The course was designed and tested in London Metropolitan University where the students had as primal support the university's accelerator. After mentoring, guest lecturers and bootcamp training students were exposed to knowledge about enterprise and encouraged to foster skills relevant to an entrepreneur. The course promoted innovative, entrepreneurial thinking and gave the first stimuli of what it takes to start a business. The fact that many of the ideas that were developed on the course later joined The Accelerator and students continued working on them, shows the significant result this initiative could have in developing the entrepreneurial spirit especially in the fashion industry, where designers face many difficulties when they try to start something of their own (The Accelerator, 2015).

In 2013 The Fashion Innovation Agency (FIA) was launched. Its role is to initiate and provide high profile innovative collaborations in the fields of fashion, tech and retail. It partners the brightest designers with the latest fashion tech startups and builds collaborations with global luxury and apparel brands, artist and celebrities, so that the last could innovate their intellectual property assets. Collaborating parts benefit from resource exchange and introduction of new fashion ideas to consumers; the brands add value to their products, gain brand visibility, PR and media coverage and adopt a sustainable way of growing their business and gaining revenues. Designers build their networks, show off their work and develop their innovative thinking. As a result, creative networks are being formed capable of driving change in the fashion world through creativity and innovation (Fashion Innovation Agency, 2015).

London's reputation of being the Fashion Capital of innovation is being once again proven by CFE's initiative in 2014 to bridge the gap between fashion, technology and digital industries by launching the "Fashion Tech Meetup" series. FashTech's aim is to drive innovation within Fashion and Technology. It is an event that networks Fashion Tech startup founders, retail executives, investors and influencers. In that way a community is being build that promotes innovative, entrepreneurial thinking and forms collaborations. Stories, advice and opinions are being exchanged and discussed. As a result new business opportunities come

up and ideas are being developed on how fashion and technology mix in design (FashTech, 2015).

In 2014, CFE and DISC, setup in consultation with Hackney council, “Fashion Lab” at the Trampery, London Fields. Fashion Lab is the answer to many fashion graduates and new designers who have difficulty accessing the equipment needed for developing their collections. It is London’s first studio that is fully equipped with specialist machinery and has available technicians to help the designers operate the machines. The Lab’s purpose is to help designers and manufacturers, who are on early stage, innovate their business, product and services. Besides machinery it also provides guidance in matters of finance, manufacturing, marketing and legal advice (The Trampery, 2015).

Last, a great part in the city’s development and establishment as a Fashion Capital have played its designers, throughout the years. According to d’Ovidio and Haddock (2010), they have been greatly supported by the local authorities and the whole creative environment that live and work in. They are provided great stimuli from cultural events that take place in the city and that they get the chance to attend and interact with each other, as well as with other artists such as actors, performers, musicians etc. The unique architecture of the city’s structure as some of the author’s interviewees claimed is also a great inspiration for their design and another factor on the list that make their designs so special. London’s ecosystem is well “synced” with a continuous cycle of resource exchange, since the government and other actors provide stimuli and other resources to the creative people of the city and they, on their turn, create exquisite, innovative designs and garments that make them and their city worldwide famous.

In Table 6 we can witness all the factors, initiatives and actors that marked London’s trajectory into becoming a fashion capital.

Table 6 London

| Time Period | Actors/Stakeholders/Players/Agents | Institution | Function |
|--------------------|---|--|---|
| 1740 | | Upper Class of London/ Aristocrats etc. | Market Formation |
| 1853 | Royal College of Art (RCA)(started as Royal College of Art)(governmental educational institution) | | Knowledge development Knowledge diffusion |
| 1989 | Central Saint Martins (merge of St Martin's School of Art and Central School of Arts & Crafts) (educational institution) | | Knowledge development Knowledge diffusion Networking |
| 1974 | London College of Fashion(merge of Shoreditch Technical Institute Girls School- Barrett Trade School- Clapham Trade School) | | Knowledge development Knowledge diffusion through seminars, workshops, joint research projects Networking |
| -Till now | Designers | | Promotion of British Fashion abroad Networking |
| 1983 | British Fashion Council (BFC)(not-for-profit organization) | | Support of entrepreneurial Activities (through various initiatives such as BFC Fashion Film, Rock Vault, Headonism, Estethica and NEWGEN) Networking Promotion of British Fashion and talented designers in UK and abroad |
| 1991 | Graduate Fashion Week (GFW) (charity organization) | | Networking (Links UK and International Universities) Promotion of employment and entrepreneurial activities Promotion of new designers |
| | Gala Award Show (Part of Graduate Fashion Week) | | Knowledge diffusion through workshops Networking Promotion of new designers |
| 1993 | The Colleges Council (founded by BFC) | | Resource Mobilization (Offers Grants) Networking (links graduates with the fashion industry) |

| | | | |
|-------------|---|--|--|
| 1998 | | Department of Culture, Media and Sport UK Government | Creation of Legitimacy (composed the Creative Industries Mapping Document putting Fashion in the Government's Policy Agenda) |
| 2001 | Fashion Capital(one-stop online resource platform) | | Information Centre (giving insight into the world of fashion) Supports entrepreneurial Activities of startups and established designers |
| | Fashion Enter Ltd (nonprofit, social enterprise) | | Supports Entrepreneurial Activities of new designers (provides space, mentoring etc) Knowledge Diffusion (through seminars, workshops) Promotion of new designers- Marketing-event policy (organization of PROFILE fashion event) Networking |
| 2003 | Centre for Fashion Enterprise (CFE) (fashion business incubator) | | Knowledge Diffusion (organization of various educational programs, mentoring etc) Support and Development of New Designers (organization of incubation and investment programs) Networking (formation of partnerships) |
| | Fashion Fringe (FF) (an annual award platform)(by Colin McDowell and IMG Fashion) | | Promotion of new designers Support of entrepreneurial activities (providing mentoring, financial support etc) |
| 2009 | UK Fashion & Textile Association (UKFT)(network for fashion and textile companies) | | Networking Promotion of designers in UK and abroad Knowledge Diffusion (through its cooperation with Creative Skillset, Fashion Angel) Resource Mobilization (offers financial support through its cooperation with CapitB Trust, Start Up Loan Scheme, Design Trust) |

| | | | |
|-------------|---|--|---|
| 2011 | Designer-Manufacturer Innovation Support Center (DISC) by Fashion Alliance(CFE- National Endowment for Science, Technology and the Arts-UKFT, Grant Thornton – BFC) | | Knowledge Diffusion (through seminars, workshops etc) Support of entrepreneurial Activities (supports in all areas of production process and business development) |
| 2012 | The Accelerator (business incubator) & London Metropolitan University | | Knowledge Creation Promotion of Entrepreneurial Activities |
| 2013 | The Fashion Innovation Agency (FIA) | | Networking (high profile innovative collaborations, creative networks etc) Promotion of Innovative Activities Promotion of talented designers |
| 2014 | Fashion Tech Meetup (by CFE) | | Promotion of entrepreneurial, creative activities Networking(community building, creative networks etc) |
| | Fashion Lab (CFE and DISC in consultation with Hackney council) | | Support of new designers and entrepreneurial activities |

4.1.4 BARCELONA

BARCELONA AS A CREATIVE CAPITAL

Barcelona is the capital city of Catalonia in Spain, one of the richest and most industrialized regions in Southern Europe (Duarte & Sabate, 2013). For many Barcelona's creativity is associated with Antoni Gaudi, the famous Spanish architect, however, the city has much more to show than his work, especially in the field of design.

Barcelona has been the home of many creative sectors, such as, street fashion, mobile games, gastronomy, audiovisual media, futuristic furniture, interior design and architecture, for years (Chilese & Russo, 2008; Chan, 2014). In 2013, as a matter of fact, it was ranked as the fourth most creative city, according to the findings of a survey by the Barcelona Design Centre (Barcelona Centre de Disseny or BCD)(Table 7).

Table 7 The World's Most Creative Cities

| The world's most creative cities | | |
|----------------------------------|---------------|----------|
| Rank | City | Vote (%) |
| 1. | San Francisco | 15 |
| 2. | London | 14 |
| 3. | New York | 12 |
| 4. | Barcelona | 11 |
| 5. | Tokyo | 7 |
| 6. | Berlin | 7 |
| 7. | Amsterdam | 4 |
| 8. | Paris | 3 |
| 9. | Sydney | 2 |
| 10. | Copenhagen | 2 |

Source: BCD (Oct 2013)

The shift to a knowledge based economy is a significant factor that contributed to Barcelona's rise as a creative city. The economic revitalization of the central dismissed industrial areas in Poblenou and Bonaventura Area to districts of high-

technology activities and social innovations are examples of that shift. In Poblenou the 22@bcn and ID in Bonaventure Area, are technological centers of innovation and creativity, representing urban centres of social and territorial regeneration. The high concentration of creative firms in these areas has resulted in the creation of exchange networks of knowledge and creativity leading to socio-territorial innovations, which are the base of the areas' development. (Battaglia & Tremblay, 2012; Chilese & Russo, 2008).

Last, Barcelona's dynamics in creativity and innovation is also noted through its technology innovation and design clusters. Many popular Spanish consumer brands, such as Mango, Desigual and Roca, have their origins in Barcelona, while other worldwide famous brands open their flagship shops on the most well-known streets of the city. The city's design excellence contributed to its international recognition, but also helped it to successfully weather the global economic crisis. Apart from fashion brands, the city also has a certain appeal for international innovation leaders and high-tech companies, including Hewlett-Packard (HP), Nissan and King.com (the creator of the smartphone game, Candy Crush) (Chan, 2014). With that in mind, it comes as no surprise that Barcelona has been named the Mobile World Capital for 2012 to 2018 and ranked among the top fashion capitals according to the 10th annual survey report of Global Language Monitor.

FASHION IN BARCELONA: HISTORIC BACKGROUND

In 711 the Arabs invaded and conquered Spain. One of the results of that conquest was that the Spaniards were introduced not only to unique architectural styles but also to cotton and silk. Herding of sheep led to massive wool production and to a more intensive involvement in textiles and fashion. They started innovating in clothing techniques and designs and in time, other Europeans got acquainted with those techniques and their fashion styles (BBC, 2015; Chilese & Russo, 2008).

During the 16th century Spain was on the spotlight, setting fashion trends, which spread mostly in kingdoms of the North, such as France. Spain became famous for its sharp-tailored, structured clothes, while their fashion was inspired by Moorish culture, therefore they combined their clothes with jewels, such as rubies and diamonds, ornaments and embroideries. Spanish clothes were made of

extravagant, heavy fabrics, such as velvet and silk decorated with gold, silver and pearls. Some of the most known garments of the time were the heavy corsets, large collars, bell shaped capes, farthingales for women's dresses and many more. On formal occasions, black garments were mostly preferred. Black was difficult and expensive to dye, and seen as luxurious. It was a color that appealed to wealthy middle-class Protestants as well as courtiers. As a matter of fact, the severe fashion style of the Spanish court was dominant everywhere, apart from France and Italy. The designs, in general, of their garments were characterized by modesty and secularity (Braudel, 1981).

Spaniards' conservatism gradually brought the decline of fashion in the country and its rise in cities like Paris, at least until the late 19th century, where Barcelona began thriving in haute couture. Haute couture designers in Barcelona were involved with Paris' fashion designs at the time. Jeanne Lanvin, for example, learned the art from Carolina Montange in Barcelona. It was with Pedro Rodríguez, though, that Spanish haute couture took off, when he opened his first establishment in Barcelona in 1919, followed by Lanvin in 1920, who opened a branch on Rambla de Catalunya. Slowly, the industry began to mobilize corporately, with exceptional fashion designers and milliners such as Anita Monrós, Martí-Martí and Badía, pioneers of their kind (Generalitat de Catalunya, 2015).

In the 1920s, Catalan fashion evolved rapidly. Santa Eulàlia, La Innovación, El Dique Flotante and La Física, who were drapers, launched haute couture departments; Rodríguez, became famous as Spain's leading fashion designer, alongside Cristóbal Balenciaga, who opened an establishment in Barcelona as well, and Asunción Bastida, who also started gaining fame as designer (Generalitat de Catalunya, 2015).

Many factors, which will be analyzed next, contributed to the development of fashion in Catalonia, one that established, though, the Catalan fashion was the organization of the "Exhibition on the Art of Clothing and the Fashion Show" during the Second Republic. The Spanish Civil War (1936-1939) was a holdback in the rising trajectory of Catalan fashion, causing many houses to close, at least until the 1940s where the first fashion cooperative emerged, "La Cooperativa de

Alta Costura” (the Haute Couture Cooperative) in Barcelona (Generalitat de Catalunya, 2015).

The 1950s till 60s were glorious decades for haute couture, since designers would present their work internationally in cities such as New York, Chicago, Philadelphia, London, Brussels and many more. During the 1970s haute couture started noting decline and giving its place to prêt-à-porter, which expanded enormously. Balenciaga saw the shift in fashion and decided to retire while he was still at the top. Prêt-à-porter sector started gaining all the more ground as years were passing by and in time Barcelona became the fashion capital it is considered today with many new designers and brands emerging and supporting the Catalan fashion internationally (Generalitat de Catalunya, 2015).

ACTORS AND THEIR CONTRIBUTION TO FASHION

The post-industrial Barcelona has turned into a widely known creative hub, especially due to its traditional strengths of textile and fashion industry (Chilese & Russo, 2008). The strong textile industry, with wool products from the cities of Sabadell and Terrassa (close to Barcelona), linen and cotton products from the River Ter and River Llobregat basins, knitwear from the cities of Igualada, Canet and Mataró, printed fabrics from Reus, Mollet, Barcelona and the surrounding area, and the high connections of Spanish designers with Paris were some of the many factors that consolidated Catalan haute couture’s position in Spain. The local embroidery⁸ and passementerie⁹ industries along with the local industrial schools and the talented couturiers completed the list of significant factors that contributed in the development of Catalan fashion on its early stages (Generalitat de Catalunya, 2015).

From 1931 till 1936, the organization of the “Exhibition on the Art of Clothing and the Fashion Show”, which was mentioned above, was a decisive event for Catalan fashion where all the leading figures in fashion design, furs and leather,

⁸Embroidery is the decorative needlework done usually on loosely woven cloth or canvas, often being a picture or pattern

⁹ Passementerie is the art of making elaborate trimmings or edgings (in French, *passemments*) of applied braid, gold or silver cord, embroidery, colored silk, or beads for clothing or furnishings

millinery, shoemaking and hairdressing took part. After the recession of the war, expansion began again. In 1940 the Cinco Grandes (the “Five Greats”), Pedro Rodríguez, Manuel Pertegaz, Asunción Bastida, Santa Eulàlia and El Dique Flotante, established La Cooperativa de Alta Costura (the Haute Couture Cooperative) in Barcelona, to support and promote the Catalan Haute Couture, and received great support by the Spanish government. Later, the cooperative joined other firms as well, such as La Innovación, La Física and Argon, Carmen Mir, Pedro Rovira and Rosser (Generalitat de Catalunya, 2015).

By the 1970s, the Prêt-à-porter sector had risen to take haute couture’s place in Spain. Major events supported this shift in fashion, such as the “National Clothing Manufacturing Show” in 1961 (Fira de Barcelona, 2015), which covered the entire industry and featured clothing for men and women. Over the years other various trade exhibitions and fashion shows have been going on, such as Cotton Week, Fashion Selection, Mediterranean Fashion, COME, Buy Spanish Fashion, the Prêt-à-Porter Show, Gaudí Woman, Gaudí Brides, Barcelona Fashion Week, Bread & Butter, The Brandery and now 080 Barcelona Fashion, which assisted in Barcelona’s recognition as a fashion city and creative hub with talented, pioneering designers (Generalitat de Catalunya, 2015).

More in particular, after the Civil War and especially with the dominance of Prêt-à-porter fashion several actors, stakeholders and policymakers involved in the establishment of Barcelona as a fashion capital. At the moment, Barcelona’s fashion industry is under the control of the Catalan Government (Generalitat de Catalunya) and particularly, its Department of Innovation University and Enterprise (DIUE), created in 2006. The DIUE has formed a special management team which is responsible for managing and directing anything related with the fashion system and events. This team has also produced the “Dynamization Plan of the Catalan Fashion 2007–2010” and advocacy document proposing different policy initiatives for the sector (Chilese & Russo, 2008).

The Dynamization Plan’s aim is to promote and support emergent Catalan designers through public investment. It enables them to

“attend major international fashion trade fairs and events; take part to the most important local event, 080 Barcelona Fashion; open new shops abroad; create and produce new fashion collections; be part of the 22@, and specifically of a fashion incubator in the developing “knowledge district” of Poble Nou; take part to Projecte Physic, a production milieu oriented to independent designers, designed in such a way that every designer becomes part of a network so that he/she can be supported in the different phases of the fashion collection: from the creation to the distribution. The project is co-financed by the Government but mainly the property of the private sector.” (Chilese & Russo, 2008).

In Barcelona there is also a private institution, the ModaFAD, **which is currently supported by the Catalan Government.** ModaFAD (founded in 1993) is associated with a wider organization, the FAD (Foment de les Arts i del Disseny, Arts and Design Development), founded in 1903 to support the arts and the cultural industries of Barcelona (such as fashion, industrial and interior design, architecture, contemporary crafts and jewellery). ModaFAD is in charge of launching young Catalan fashion designers at international level by organizing fashion events (MerkaFAD and PasaFAD), in which a jury selects a number of young designers to exhibit their collection at the Barcelona Fashion Week in the section “independent designers” (ModaFAD, 2015; Chilese & Russo, 2008).

Ever since 1985 Barcelona used marketing and event strategies to promote and support its fashion, mostly by organizing fashion events, but it was in 1994, where the first important fashion event, Pasarela Gaudí, was created, combining Paserela Gaudí Mujer (started in 1985) and Paserela Gaudí Hombre (started in 1986).

Currently, its fashion event policy continues with major events being, 080 Barcelona Fashion, Barcelona Bridal Week (including the Paserela Gaudí Novias) and Barcelona Fashion Summit. It should be, also, mentioned, that another major event is Showroom Barcelona but despite the fact that is hosted in Paris the showcased collections are of Spanish designers (Chilese & Russo, 2008).

080 Barcelona Fashion first appeared in July 2007, as a marketing and event policy of the Catalan Government, and “its aim is to provide a platform to increase the visibility of independent designers and to become a point of reference for cutting-edge design and fashion on an international level”. It takes place twice a year, and showcases the collections of some of the biggest international brands, such as Custo Barcelona, Josep Abril, Pablo Erroz, Brain & Beast or Georgina Vendrell. Additionally, it helps emerging designers expand their network and in synergy with the best fashion brands globalize their products (080 Barcelona Fashion, 2015).

Barcelona Bridal Week is an annual event that has been established internationally for its unique quality, hosting the collections of many local and some international wedding fashion designers (Barcelona Bridal Week, 2015). Barcelona Bridal Week is being organized in collaboration of the Catalan Government and the City Council. Barcelona Fashion Summit is being organized by Modaes.es¹⁰ since 2013, under the 080 Barcelona Fashion framework, and promoted by the Consortium of Commerce, Crafts and Fashion (CCAM) of the Catalan Government. The event has become the main meeting point for professionals and companies in the fashion business. Every year the key players of the fashion business meet at the Barcelona Fashion Summit to discuss key issues of the

¹⁰ Modaes.es is the editorial and services reference group in the fashion business in Spain

industry by means of debates and conferences (Barcelona Fashion Summit, 2015; 080 Barcelona Fashion, 2015).

Another great fashion event, the Bread&Butter Barcelona, a fashion fair, was also organized from 2005 until 2009, when its organizers announced that it would be returning to Berlin and caused the city a reduction to its revenues, since it was a fair that brought €100 million to the city in just three days (Armora, 2007; Blanco, 2009).

Based on its event policy and its strong points of fashion and technology, in 2015, Barcelona hosted the “Smart Fabrics Europe: Innovation in Technology & Fashion” conference, a meeting point for experts that “have the power and intelligence to create products that will change the way we dress, interact with other, and do business in the future.” Smart Fabrics Europe is of interest for everyone from fashion designers to lighting engineers, R&D professionals, end users, senior management, start-ups, to up-and-coming students. The conference covers the whole supply chain and gathers many of the industry’s top professionals. In this event the participants have the opportunity to network, discuss and develop the strategies to disrupt the world of fashion (Barcinno, 2015).

Key role to Barcelona’s fashion development plays its City Council (Ayuntamiento de Barcelona). The Council’s aim is to establish Barcelona as an international tourism destination and cultural capital, therefore it has developed some important place-specific policies and is investing in congress and fair facilities. Furthermore, through its development agency, Barcelona Activa¹¹, it has organized some initiatives and projects that aim at strengthening the local knowledge economy, like “Barcelona City of Knowledge” and “22@”¹² (Chilese & Russo, 2008).

¹¹ Barcelona Activa, integrated in the Area of Economy, Enterprise and Employment, is the executive tool of the Economic Development policies of the Barcelona City Council since 1986. (Barcelona Activa, 2015)

¹² Project started in 2000 (22 Barcelona, 2015)

The city, through cultural planning, has located its higher education facilities and cultural institutions in order to turn parts of the Old City into cultural quarters and revive the area (Russo & Capel-Tatjer, 2007). Public and private stakeholders aspire to construct a creative city, with strong policies for the development of the creative industries, with the relocation of university faculties, the attraction of international schools and corporate headquarters, and a program that will offer subsidies for renting working space to professionals that want to start a business both in the old city and in the Poblenou area, which, as mentioned above, is hosting the 22@ regeneration project (Chilese & Russo, 2008).

Barcelona's Chamber of Commerce (Cambra Oficial de Comerç, Indústria i Navegació de Barcelona) is one of the actors that contribute to the development of fashion in the city. The Chamber is responsible for supporting local firms' operations and improving their international orientation and relationships, enhancing the business climate of the city and promoting cooperation among sectors. "Barcelona es Moda" project¹³ is one of the projects supported by the Chamber and especially by its Department of Commerce, Tourism and Services (Chilese & Russo, 2008).

The Chamber of Commerce's strategy is mainly based on two initiatives; first, "the creation and management of the web page www.barcelonaesmoda.com, a portal to all the initiatives, products, services and events related to fashion in Barcelona, which is considered a way to connect all the local operators and reinforce the image of Barcelona as an emergent "fashion city"" and second, "the organization, with the help of City Council, of the initiative "Barcelona es Moda", now at its third edition. At this event, prizes are awarded to firms and professionals

¹³ Project started in 2005 (Barcelona es Moda, 2015)

within the fashion system that have identified and promoted Barcelona as a leading city in fashion.” (Chilese & Russo, 2008; Cambra Oficial de Comerç, 2015).

In 2013, one of Spain’s oldest fashion schools, “Felicidad Duce”, founded by Mrs. Felicidad Duce in 1928, joins the School of Fashion LCI Barcelona, which belongs to the international network LCI Education. After that, Felicidad Duce, opens to internationalization by being part of a network of education present in 4 continents with 21 campuses across 11 countries, with numerous opportunities and retaining its unique, multiannual expertise in the world of fashion. The School offers postgraduate as well as Master’s degree and encourages its students to participate in international competitions and cooperate in various projects, which will give them experience and a look into business reality (LCI Barcelona, 2015).

Chilese & Russo (2008) in their paper, claim that despite all the efforts and the public funds invested to promote fashion events as a marketing strategy, no substantial increase in sales was noted locally. The revitalization of the Old City did bring a new breath into the local economy however, for fashion designers it is hard to open a business there and stay in touch with their customers and tourists at the same time. The government, as they claim, has failed to retain its talented people, since once they gain some fame they flee to more internationally-oriented fashion hubs. Regarding the education system, even though the relocation of their facilities was a positive move for the development of the cultural quarters of the city, there still needs a lot work to be done in the curriculum of the schools regarding fashion design and management, since studies in those areas are mostly an option in master specialization in schools such as Barcelona Business School. In Table 8 we can witness all the factors, initiatives and actors that marked Barcelona’s trajectory into becoming a fashion capital.

Table 8 Barcelona

| Time Period | Actors/Stakeholders/Players/Agents | Institution | Function |
|-----------------------|--|--------------------|---|
| 1928-till now | Felicidad Duce (educational institution) | | Knowledge Development Networking Promotion of new designers (competitions, international projects etc.) |
| 1931 till 1936 | Local Authorities | | Marketing-Event Policies (Exhibition on the Art of Clothing and the Fashion Show) |
| 1940 | La Cooperativa de Alta Costura (the Haute Couture Cooperative) (by the Cinco Grandes (the “Five Greats”), Pedro Rodríguez, Manuel Pertegaz, Asunción Bastida, Santa Eulàlia and El Dique Flotante) | | Promotion and Support of Catalan Haute Couture |
| | Catalan Government | | Support of entrepreneurial activities (such as La Cooperativa) |
| 1961 | | Catalan Government | Marketing-Event Policies (National Clothing Manufacturing Show) |
| 1970s | | Catalan Government | Marketing-Event Policies (Events such as Pasarela Gaudí, Cotton Week, Fashion Selection, Mediterranean Fashion, COME, Buy Spanish Fashion, the Prêt-à-Porter Show, Gaudí Woman, Gaudí Brides, Barcelona Fashion Week, Bread & Butter, The Brandery and 080 Barcelona Fashion) Promotion of Catalan Fashion Networking (e.g. through the event “Barcelona Fashion Summit”) |
| 1993 | ModaFAD | | Marketing-Events Organization (MerkaFAD and PasaFAD) Promotion of New designers abroad |
| 2000 | City Council (Ayuntamiento de Barcelona)(through its development agency Barcelona Activa) | | Place specific Policies (22@Barcelona Project) |

| | | | |
|-------------|--|---|---|
| 2005 | Chamber of Commerce (Cambra Oficial de Comerç, Indústria i Navegació de Barcelona) (Department of Commerce, Tourism and Services) | | <p>Promotion of Catalan Fashion internationally (e.g. “Barcelona es Moda” project)</p> <p>Enhancement of business climate in the city</p> <p>Networking (co-operation among sectors)</p> |
| 2006 | | <u>Department of Innovation</u> University and Enterprise (DIUE)(Catalan Government) | <p>Marketing- Events Policies</p> <p>Resource Mobilization (supports emergent Catalan designers through public investment)</p> <p>Support of Entrepreneurial activities</p> <p>Creation of Legitimacy (Composed the “Dynamization Plan of the Catalan Fashion 2007-2010”)</p> |
| 2013 | Consortium of Commerce, Crafts and Fashion (CCAM) of the Catalan Government | | Networking (Barcelona Fashion Summit (event under the 080 Barcelona Fashion framework)) |
| 2015 | Catalan Government | | Promotion of innovative activities and Networking (e.g. the “Smart Fabrics Europe: Innovation in Technology & Fashion” conference) |

4.2 COMPARATIVE ANALYSIS

This dissertation focuses on the examination of four cities, Paris, Milan, London and Barcelona. Their selection was due to their strong presence in the fashion world and their establishment as fashion capitals. They are all metropolitan cities, with the exception of Paris and London, which are also the capital cities of their countries. In this Chapter a comparative analysis of their policymaking and actions' framework is being presented.

ANALYSIS

The selected cities for this analysis have different historic and economic backgrounds, as noted in the previous chapter. The existence of textile industries in Paris and Milan, since the earliest days, have affected their actions towards their development to fashion capitals differently than in London, which had no relation to fashion other than it served as a great trade center for fashion products, and Barcelona, which familiarized itself with fashion and clothing manufacturing through its conquerors religion and tradition. Throughout the years, based on their background and the prevailing circumstances and fashion notions, each city has taken actions and implemented policies that in some cases coincide and in others differ from each other.

Aim of this analysis is to examine the relation of these policies and actions to innovation and innovation systems, in order to conclude regarding the existence of innovation policies and actions promoting innovation, inside the cities' policy and actions' framework for development of fashion industries. For the comparative analysis, these actions and policies have been grouped, according to which function they serve and in which city, while also, their outcome and the actors involved are noted.

The functions distinguished are eight: Knowledge development, knowledge diffusion, market formation, resource mobilization, guidance of search, creation of legitimacy/counteract resistance to change, entrepreneurial activities and support of innovators and the industry.

❖ Knowledge development

Knowledge development refers to learning. Mechanisms of learning are at the heart of any innovation process. All four cities have education institutions that aid to this process through the provision of educational programs, which are structured in a way to cover market needs and notions and build competence. As a result, the students are better prepared to respond to any demand, which affects positively their employment.

Table 9 Knowledge development

| Function | Policies/Actions/ Initiatives Supporting the Function | Fashion Capitals | | | |
|-----------------------|--|--|--|---|---|
| | | Paris | Milan | London | Barcelona |
| Knowledge development | Provision of Educational Programs that cover Market Needs | Actors/Stakeholders/Agents | | | |
| | | Ecole de la Chambre Syndicale de la Couture (educational institution) Cercle Saint-Roch (educational institution) | The Marangoni Artistic Clothing Institute in Milan (educational institution) Domus Academy(educational institution) | Royal College of Art (governmental educational institution) Central Saint Martins London College of Fashion | Felicidad Duce |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | -Enhancement of Responsiveness to Market's Demand -Improvement of absorbency of workforce -Competence building | -Enhancement of Responsiveness to Market's Demand -Improvement of absorbency of workforce -Competence building | Provision of Educational Programs that cover Market Needs and promote innovative thinking | -Enhancement of Responsiveness to Market's Demand -Improvement of absorbency of workforce - Competence building |

❖ Knowledge Diffusion

Essential function in innovation systems is the exchange of information, learning by doing and learning by using.

- In Paris, this function is being supported by its education institute, Cercle Saint-Roch, through its collaboration with Fédération Française de la Couture, du Prêt-à-Porter des Couturiers et des Créateurs de Mode and with the other education institute, Ecole de la Chambre Syndicale de la Couture.

This collaboration has as a result the enhancement of responsiveness to market's demand, promotion of learning by doing, provision of multidisciplinary education that stimulates creativity and innovation and competence building.

- In Milan, main actors for knowledge diffusion are its education institutions. They cooperate with the most interesting names in fashion and design and train their students in business realities. As a result, students are more aware of the market's needs and their education is more focused, affecting their career and future employment.

Additionally, Domus Academy, offers seminars and workshops, building its students competency, while large Fashion Houses, also, assist in knowledge diffusion, by cooperating with graduates in their projects. The last initiative has benefits for both parts. The students learn by doing the secrets of unique craftsmanship, and the Fashion Houses benefit from the fresh ideas of the new designers regarding designs and style.

- In London, there are three initiatives supporting knowledge diffusion. First, there is, student training in business realities, carried through its three education institutions, Royal College of Art, Central Saint Martins and London College of Fashion, and through London Metropolitan University in collaboration with the Accelerator (a business incubator). Results of this initiative are the enhancement of responsiveness of the

students in future market demand, focused competency building, which together affect positively the students' future employment in the industry. Second, there is the organization of seminars and workshops, not only by its education institutions but also, by organizations of the industry. Results of these seminars and workshops are competence building and networking of the students, as well as promotion of learning by interacting and enhancement of their ability to respond to market and business complexity.

Third, there is the organization of joint projects among the education institutions and businesses and organizations of the industry. This, apart from giving students an insight inside real businesses, it, also, promotes their employment.

- Last, In Barcelona, Felicidad Duce, its education institution, supports knowledge diffusion, through promotion of networking and participation in projects and competitions of its students. As a result, students build their network and improve their skills.

Table 10 Knowledge Diffusion

| Function | Policies/Actions/Initiatives Supporting the Function | Fashion Capitals | | | |
|---------------------|---|---|-------|--------|-----------|
| | | Paris | Milan | London | Barcelona |
| Knowledge Diffusion | Connection of educational institution with the Federation Members and educational institutions with each other(L'ENSAD and the Ecole de la Chambre Syndicale de la Couture Parisienne | ✓ | | | |
| | | Actors/Stakeholders/Agents | | | |
| | | Cercle Saint-Roch (educational institution) | | | |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | -Enhancement of Responsiveness to Market's Demand -Promotion of learning by doing -Multidisciplinary education that stimulates creativity and innovation - Competence building | | | |
| | Cooperation with the most interesting | | ✓ | | |
| | | Actors/Stakeholders/Agents | | | |

| | | | | | |
|--|--|--|--|--|--|
| | names in fashion and design; | | The Marangoni Artistic Clothing Institute in Milan (educational institution) Domus Academy(educational institution) | | |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | | -Improvement of absorbency of workforce | | |
| | Student training in business realities | | ✓ | ✓ | |
| | | Actors/Stakeholders/Agents | | | |
| | | | -The Marangoni Artistic Clothing Institute in Milan (educational institution) -Domus Academy(educational institution) | -Royal College of Art (governmental educational institution) -Central Saint Martins -London College of Fashion -The Accelerator (business incubator) & London Metropolitan University | |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | | -Enhancement of Responsiveness to Market's Demand -Competence building | -Improvement of absorbency of workforce - Enhancement of Responsiveness to Market's Demand -Competence building | |
| | | | ✓ | ✓ | |

| | | | | | |
|--|--|--|--|---|----------------|
| | Organization of seminars and workshops | Actors/Stakeholders/Agents | | | |
| | | | Domus Academy(educational institution) | -Royal College of Art)(governmental educational institution) -Central Saint Martins -London College of Fashion -Graduate Fashion Week (GFW) (charity organization) -Centre for Fashion Enterprise (CFE) -UK Fashion & Textile Association (UKFT) -Fashion Alliance -The Accelerator (business incubator) & London Metropolitan University | |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | | -Enhancement of Responsiveness to Market's Demand -Promotion of Learning by Interacting | - Enhancement of Responsiveness to Market's Demand -Promotion of Learning by Interacting -Competence building | |
| | Cooperation with graduates in projects | | ✓ | ✓ | ✓ |
| | | Actors/Stakeholders/Agents | | | |
| | | | Large Fashion Houses | -Royal College of Art)(governmental educational institution) | Felicidad Duce |

| | | | | | |
|--|---|--|--|--|--|
| | | | | -Central Saint Martins -London College of Fashion Centre for Fashion Enterprise (CFE) | |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | | -Promotion of learning by doing -Boost of Innovativeness of the Fashion Houses -Improvement of absorbency of workforce | -Improvement of absorbency of workforce -Competence building | -Competence building |
| | Promotion of networking and participation in competitions | | | | ✓ |
| | | Actors/Stakeholders/Agents | | | |
| | | | | | Felicidad Duce |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | | | | -Improvement of absorbency of workforce - Competence building |

❖ Market Formation

Market formation can be done by governments but also by other agents in the innovation system. Here, only in Paris and London this function is noted.

- In Paris, King Luis XIV through the institutionalization of Court fashion, formed new market, resulting in both positive and negative outcomes. Firstly, he raised fashion importance not only locally but also abroad, with other countries and cities mimicking Paris' trends and manufacturing techniques, strengthening in that way the fashion industry and promoting Parisian Fashion. The negative part is that this action caused many social disparities, since the development of the industry and the production of the luxurious garments required financial resources which were derived from the Parisian people.
- In London, the upper class and the aristocrats were responsible for new market formation, with their demand of luxurious, formal attires based on their lifestyle. This demand had as a result, the development of the industry and innovation in production process as well as design.

Table 11 Market formation

| Function | Policies/Actions/Initiatives Supporting the Function | Fashion Capitals | | | |
|------------------|--|---|-------|--------|-----------|
| | | Paris | Milan | London | Barcelona |
| Market formation | Court Fashion | ✓ | | | |
| | | Actors/Stakeholders/Agents | | | |
| | | King Luis XIV | | | |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | Rose importance of fashion locally and abroad | | | |
| | | | | | |

| | | | | | |
|--|--------------------------|--|--|---|--|
| | | -Brought change in production process -Creation of Societal disparities | | | |
| | Formal-Luxurious Fashion | | | ✓ | |
| | | Actors/Stakeholders/Agents | | | |
| | | | | Upper Class of London/ Aristocrats etc | |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | | | Innovation in Production process and Design | |

❖ Resource Mobilization

Resources, both financial and human, are necessary as a basic input to all the activities within the innovation system.

- In Paris, there is lack of financial support by the Government. However, resource mobilization is supported by Mode et Finance, an investment company, being seed capital fund for innovative SMEs, resulting in enhancement of entrepreneurship and innovation through the reduction of financial obstacles that wary promising entrepreneurs. The Committee for the Development and Promotion of French Clothing (DEFI), comprises as well a financial aid, offering grants for the facilitation of promotional operations, promoting as such entrepreneurship.
- Milan has demonstrated no signs for resource mobilization, on the contrary local designers are disappointed by this fact, since the

Government not only doesn't offer them help, but also hinders their efforts to develop.

- In London, there are three initiatives supporting resource mobilization. First, there is the creation of the Colleges Council, by the BFC, which resulted in reduction of graduates' unemployment and in enhancement of entrepreneurship and innovation.
Second, there is the organization of investment programs by the Centre for Fashion Enterprise (CFE), resulting in the reduction of financial obstacles towards entrepreneurship.
Third, there is the provision of financial support to entrepreneurs by UK Fashion & Textile Association (UKFT), resulting as well in the reduction of financial obstacles and in the enhancement of entrepreneurship and innovation
- In Barcelona, the Composition of the "Dynamization Plan of the Catalan Fashion 2007-2010" was a great initiative by the Catalan Government to assist entrepreneurs through public investment. As a result it supports emergent Catalan designers and boosts entrepreneurship and innovation through the reduction of financial obstacles.

Table 12 Resource Mobilization

| Function | Policies/Actions/Initiatives Supporting the Function | Fashion Capitals | | | |
|-----------------------|--|--|-------|--------|-----------|
| | | Paris | Milan | London | Barcelona |
| Resource Mobilization | Seed Capital Fund for innovative SMEs | ✓ | | | |
| | | Actors/Stakeholders/Agents | | | |
| | | Mode et Finance (investment company) | | | |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | -Boost of Entrepreneurship and innovation - Reduction of financial obstacles towards entrepreneurship | | | |
| | Grants Offering | ✓ | | | |
| | | Actors/Stakeholders/Agents | | | |

| | | | | | |
|--|----------------------------------|---|--|---|--|
| | | Committee for the Development and Promotion of French Clothing (DEFI) | | | |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | -Facilitation of promotional operations | | | |
| | Creation of The Colleges Council | | | ✓ | |
| | | Actors/Stakeholders/Agents | | | |
| | | | | British Fashion Council | |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | | | -Reduction of Graduates Unemployment -Boost of Entrepreneurship and innovation | |
| | | | | ✓ | |
| | | | | | |

| | | | | | |
|--|--|--|--|---|--|
| | Organization of investment programs | Actors/Stakeholders/Agents | | | |
| | | | | Centre for Fashion Enterprise (CFE) | |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | | | -Reduction of financial obstacles towards entrepreneurship -Boost of Entrepreneurship and innovation | |
| | Provision financial support to entrepreneurs | | | ✓ | |
| | | Actors/Stakeholders/Agents | | | |
| | | | | UK Fashion & Textile Association (UKFT) | |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | | | -Reduction of financial obstacles towards entrepreneurship | |
| | | | | | |

| | | | | | |
|--|---|--|--|---|--|
| | | | | -Boost of Entrepreneurship and innovation | |
| | Composition of the “Dynamization Plan of the Catalan Fashion 2007-2010” | | | | ✓ |
| | | Actors/Stakeholders/Agents | | | |
| | | | | | <u>Department of Innovation</u> University and Enterprise (DIUE) |
| | | Policies’/Actions’/Initiative’s Outcome | | | |
| | | | | | - Support to emergent Catalan designers through public investment -Reduction of financial obstacles towards entrepreneurship -Boost of Entrepreneurship and innovation |

❖ Guidance of search

Guidance of search refers to the activities within the innovation system that can positively affect the visibility and clarity of specific wants among users.

- In Milan, especially during the early years of its rise as a fashion capital, this function was supported by US institutions in collaboration with Italian tailors through the promotion of Americanization of products. This resulted in the shift in Italian garment production to respond to another market other than the local one. It promoted local fashion abroad and brought economic development.

Table 13 *Guidance of Search*

| Function | Policies/Actions/Initiatives Supporting the Function | Fashion Capitals | | | |
|--------------------|--|---|--|--------|-----------|
| | | Paris | Milan | London | Barcelona |
| Guidance of Search | Americanization of Products | | ✓ | | |
| | | Actors/Stakeholders/Agents | | | |
| | | | US Institutions with Italian Tailors | | |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | | -Opening to new Markets -Promotion of Milanese Quality -Economic development | | |
| | | | | | |

❖ Creation of legitimacy/Counteract resistance to change

In order to develop well, fashion industries have to become part of an incumbent regime. Creation of legitimacy refers to this need. The function is encountered in London and Barcelona.

- In London, there were two initiatives that supported this function. First, the UK DCMS composed the Creative Industries Mapping Document, legitimizing policies addressed to the development and strengthening of fashion industries.
Second, London's Accelerator (business incubator) in collaboration with London Metropolitan University, proposed and carried out a new course of entrepreneurship focused on fashion students, developing as such the entrepreneurial culture inside fashion schools.
- In Barcelona, Department of Innovation_University and Enterprise (DIUE) with the "Dynamization Plan of the Catalan Fashion 2007-2010", legitimized a policy agenda focused on the development of local fashion industry.

Table 14 Creation of legitimacy/counteract resistance to change

| Function | Policies/Actions/Initiatives Supporting the Function | Fashion Capitals | | | |
|--|--|--|-------|---------|---|
| | | Paris | Milan | London | Barcelona |
| Creation of legitimacy/counteract resistance to change | Intellectual Property Defense | ✓ | | | |
| | | Actors/Stakeholders/Agents | | | |
| | | Fédération Française de la Couture, du Prêt-à-Porter des Couturiers et des Créateurs de Mode | | | |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | -Better Protection of creative goods -Awareness towards intellectual property rights | | | |
| | Composition of the Document legitimizing policies for fashion industries | | | ✓ | ✓ |
| | | Actors/Stakeholders/Agents | | | |
| | | | | UK DCMS | Department of Innovation University and Enterprise (DIUE) |
| | | Policies'/Actions'/Initiative's Outcome | | | |

| | | | | | |
|--|---|--|--|---|--|
| | | | | Promotion of CI Development Policies in Government's Policy Agenda | Promotion of CI Development Policies in Government's Policy Agenda |
| | Creation of Entrepreneurship Course in University | | | ✓ | |
| | | Actors/Stakeholders/Agents | | | |
| | | | | The Accelerator (business incubator) & London Metropolitan University | |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | | | Building entrepreneurship culture | |

❖ Entrepreneurial activities

The existence of entrepreneurs in innovation systems is of prime importance. Without entrepreneurs innovation would not take place and the innovation system would not even exist. The role of the entrepreneur is to turn the potential of new knowledge development, networks and markets into concrete action to generate and take advantage of business opportunities.

- In Paris, designers are indicating signs of entrepreneurial activities. In particular, they are building networks, which result in exchange of ideas and innovation and they promote local fashion, which enhances internationalization, sets trends and promotes economic development.
- In Milan, there are individual designers, large fashion houses and the department store “La Rinascente” that are involved in innovative and entrepreneurial activities. All three categories of actors promote fashion locally and internationally, resulting in economic development, enhancement of internationalization and trend-setting. La Rinascente has also noted an innovative trajectory in the industry, by boosting innovation levels in the system and disrupting fashion in an organizational and managerial way.

Large fashion houses and designers have supported their entrepreneurial activities through networking with other key players of the industry and of other creative sectors of the economy, such as actors, musicians etc., which resulted as creative stimuli for new designs and promotion of themselves abroad, as a way to expand to new markets and promote their city as well.

- In London, both fashion students and designers note entrepreneurial and innovative activities, boosting the system’s innovation levels and promoting economic development. They also, build networks, resulting in promotion of themselves and their work abroad, the collaboration with others in the industry and other economic sectors and the exchange of ideas that can lead to new designs.

In addition, designers promote local fashion abroad, enhancing internationalization and economic development through exports etc.

- In Barcelona, designers are also the main entrepreneurs of the system. Their main actions are networking, promotion of local fashion and innovative activities which have same results as the other cities, such as economic development, enhancement of internationalization, trend setting and increase in innovation levels.

Table 15 Entrepreneurial Activities

| Function | Policies/Actions/Initiatives Supporting the Function | Fashion Capitals | | | |
|----------------------------|--|--|--|--|--|
| | | Paris | Milan | London | Barcelona |
| Entrepreneurial Activities | Innovative Activities | ✓ | ✓ | ✓ | ✓ |
| | | Actors/Stakeholders/Agents | | | |
| | | Designers | -Designers - La Rinascente (department store) -Local traditional workshops | -Designers -Students | Designers |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | Boost in innovation levels Assist in Economic Development | Boost in innovation levels Assist in Economic Development | Boost in innovation levels Assist in Economic Development | Boost in innovation levels Assist in Economic Development |
| | Promotion of Local Fashion | ✓ | ✓ | ✓ | ✓ |
| | | Actors/Stakeholders/Agents | | | |
| | | Designers | -Designers -La Rinascente (department store) -Large Fashion Houses -Local traditional workshops | Designers | Designers |

| | | | | | |
|--|------------|---|---|---|---|
| | | | | | |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | -Assist in Economic Development -Trend-setting -Enhancement of internationalization | -Assist in Economic Development -Trend-setting -Enhancement of internationalization | -Assist in Economic Development -Trend-setting -Enhancement of internationalization | -Assist in Economic Development -Trend-setting -Enhancement of internationalization |
| | Networking | ✓ | ✓ | ✓ | ✓ |
| | | Actors/Stakeholders/Agents | | | |
| | | Designers | -Designers - Large Fashion Houses | -Designers -Students | Designers |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | -Assist in Economic Development -Enhancement of internationalization | -Assist in Economic Development -Enhancement of internationalization | -Assist in Economic Development -Enhancement of internationalization | -Assist in Economic Development -Enhancement of internationalization |

❖ Support of innovators and the industry

Government action can strengthen the innovation system by focusing on some generic actions. It needs to support innovators, technically, financially and other, with the implementation and articulation of innovative initiatives. Besides Government, there are other actors and stakeholders that can offer support.

- In Paris, there are six types of actions supporting innovators and the industry. There is: a) the implementation of marketing and events policies, by the Government and various associations, organizations and the press, leading to enhancement of internationalization, due to the openness to new markets and customers abroad, urban attractiveness, since the city is being promoted through the events as well and economic development, since these events attract a broad public from abroad to participate and watch them.
b) Promotion of local fashion, by the same actors as above, which leads to urban attractiveness as well, since the city is being linked with its fashion style, and economic development, through the attraction of new customers.
c) Promotion and support of young designers, by the Fédération Française de la Couture, du Prêt-à-Porter des Couturiers et des Créateurs de Mode, resulting to promotion of entrepreneurship and to designers' competence building.
d) Fashion Community Building, an important initiative, once again by the Federation, which leads to the raise of awareness towards issues of the industry and to networking and exchange of ideas that lead to innovation.
e) Promotion of networking, an action that boosts entrepreneurship, fosters innovation and enhances openness abroad, also, supported by the Federation.
f) Provision of support tools and services to brands, is an initiative by La Maison du Savoir-faire et de la Création. This action has as a result, business capacity building, as well as promotion of entrepreneurship and economic development.

- In Milan, there is less support, in general, now towards innovators and the industry, than there has been in the earliest years, where the city was trying to gain a position in the fashion world. Marketing and events policies are the only ones that stand in time, since Milan's fashion week is still being organized and gathers people all around the world, who have a strong economic effect on the city itself due to the consumption they make during the events and to the promotion of local fashion to new consumers, enhancing as well internationalization of fashion products. Marketing and events organization are being implemented by local economic institutions, while in the beginning they were also implemented by the Italian Foreign Trade Institute, the Italian Embassy in Washington and the American Chamber of Commerce for Italy.

Promotion of local fashion is an action also supportive towards the industry, done by Association of Clothing Industrialists and Centro Italiano della Moda and lead to enhancement of urban attractiveness, since through fashion the city became known as well and attracted tourists and fashion lovers, and internationalization, since the promotion was also reaching a crowd abroad expanding the local influence of fashion.

The Italian Foreign Trade Institute and the Italian Embassy in Washington were the ones to support the industry through the provision of support for international trade. This had economic effects for the city and the economy in general through the expansion of its trade limits.

The Association of Clothing Industrialists and the American Chamber of Commerce for Italy acted as an Information Centre, providing information of the industry and the market that would help entrepreneurs adapt to market's complexity and needs.

Designers in Milan, have built a Fashion Community as a way to build a network where they can exchange ideas and experiences and be stimulus for each other for innovation.

Last, the Association of Clothing Industrialists and Centro Italiano della Moda, managed to boost entrepreneurship, foster innovation through knowledge and ideas exchange and enhance internationalization of fashion through the promotion of networking of designers.

- In London, marketing and event policies are, also, a popular way to support the industry and innovators. Through them, the city attracts “fashion” tourists, key players of the industry and of other economic sectors (actors, musicians, etc.), thus, boosting its urban attractiveness and economic status, while designers get the chance to promote themselves and their work and gain new customers all over the world, increasing exports.

Promotion of local fashion is being supported by British Fashion Council, Graduate Fashion Week (GFW) (charity organization) and the Centre for Fashion Enterprise (CFE), leading to urban attractiveness, connecting fashion with place and thus, economic development through the attraction of tourists and fashion lovers and the expansion of trade limits of fashion products.

London has also many actors (see table in Annex) promoting networking of designers, with other designers and players of other sectors of the economy. This aids in innovation fostering, it boosts entrepreneurial activities, since new collaborations can be formed and helps designers exceed local limits, learn, sell and work internationally.

Other actors (see table in Annex) promote designers new and established, supporting in that way their entrepreneurial activities and their ability to gain customers from abroad and participate in projects that will help them build their competence and fame.

Fashion Capital, acts as an Information Centre in London, giving insights to whoever is interested, of what happens inside the industry; novelties, events, issues etc. Information is a crucial resource especially for new entrepreneurs who are trying to find a way to develop and expand their business activity.

The Centre for Fashion Enterprise (CFE) supports innovators through the organization of incubation programs. This is a very important initiative that helps new entrepreneurs develop their talent and work, with help from experts.

Last, The Fashion Alliance, the Accelerator (business incubator) & London Metropolitan University and Fashion Lab support the industry and

new entrepreneurs through the provision of support tools, such as mentoring etc. Through this provision, they assist in the development of entrepreneurial activities, capacity and competence building in businesses, which consequently leads to economic development, since the businesses develop and improve the quality of their products.

- Barcelona, has a few years that has been trying to establish itself as fashion capital. Therefore, it is very important to support innovators and its industry in order to achieve that. First, through marketing and events policies, just like in the other fashion capitals, it promotes both the city and the local fashion abroad, exceeding the limits of its reach and attracting people from abroad to visit and to buy its fashion products.

Apart from event policies, local fashion is being promoted by Felicidad Duce, the Chamber of Commerce and Barcelona's Department of Commerce, Tourism and Services and in the past by La Cooperativa de Alta Costura. Actions towards promotion of local fashion led to enhancement of internationalization of products and boost of urban attractiveness.

Local Authorities, Felicidad Duce and Consortium of Commerce, Crafts and Fashion (CCAM) of the Catalan Government are supporting initiatives promoting networking, leading to innovation fostering, competence building, promotion of entrepreneurial activities, through the participation in projects, competitions etc. and enhancement of openness of designers to new markets.

ModaFAD, in Barcelona is also supporting new designers, promoting entrepreneurial activities and assisting in economic development of the city through the work of its designers locally and internationally.

Last, the City Council of Barcelona implemented a location specific policy that has been of great importance for the economic, entrepreneurial and innovative development of the city. The project @22Barcelona is a cluster based approach of developing CI in general, and provides links between different sectors of the economy, promoting collaborations, ideas exchange, provides stimuli for innovation and leads to economic development.

Table 16 Support of Innovators and the Industry

| Function | Policies/Actions/Initiatives Supporting the Function | Fashion Capitals | | | |
|--|--|--|--|--|--|
| | | Paris | Milan | London | Barcelona |
| Support of Innovators and the Industry | Marketing and Events Policies | ✓ | ✓ | ✓ | ✓ |
| | | Actors/Stakeholders/Agents | | | |
| | | -Jean Donneau de Visé (French journalist/ Press) -Magazines & Fashion Photography - French Government - Fédération Française de la Couture, du Prêt-à-Porter des Couturiers et des Créateurs de Mode (organization) - National Association for the Development of the Fashion Arts (ANDAM) | -local economic institutions -the Italian Foreign Trade Institute, and the Italian Embassy in Washington -American Chamber of Commerce for Italy | -British Fashion Council -Fashion Enter Ltd -Local Authorities | -Local Authorities -ModaFAD - <u>Department of Innovation</u> University and Enterprise (DIUE)(Catalan Government) |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | -Enhancement of internationalization -Urban Attractiveness | -Enhancement of internationalization -Urban Attractiveness -Economic Development | -Enhancement of internationalization -Urban Attractiveness -Economic Development | -Enhancement of internationalization -Urban Attractiveness |

| | | | | | |
|--|----------------------------|---|---|---|---|
| | Promotion of local fashion | ✓ | ✓ | ✓ | ✓ |
| | | Actors/Stakeholders/Agents | | | |
| | | -Jean Donneau de Visé (French journalist/ Press) -Magazines & Fashion Photography -French Government -Fédération Française de la Couture, du Prêt-à-Porter des Couturiers et des Créateurs de Mode (organization) -National Association for the Development of the Fashion Arts (ANDAM) -Committee for the Development and Promotion of French Clothing (DEFI) | Association of Clothing Industrialists and Centro Italiano della Moda | -British Fashion Council -Graduate Fashion Week (GFW) (charity organization) -Centre for Fashion Enterprise (CFE) | -Felicidad Duce -La Cooperativa de Alta Costura -Chamber of Commerce and Barcelona's Department of Commerce, Tourism and Services |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | -Economic Development -Urban Attractiveness | -Enhancement of internationalization -Urban Attractiveness | -Economic Development -Urban Attractiveness | -Economic Development - Urban Attractiveness |
| | | ✓ | | | ✓ |
| | | Actors/Stakeholders/Agents | | | |

| | | | | | |
|--|--|--|---|---|----------------------------------|
| | Promotion and Support of Young Designers | Fédération Française de la Couture, du Prêt-à-Porter des Couturiers et des Créateurs de Mode (organization) | | | ModaFAD |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | -Enhancement of Entrepreneurship -Competence building | | | -Enhancement of Entrepreneurship |
| | Fashion Community Building | ✓ | ✓ | | |
| | | Actors/Stakeholders/Agents | | | |
| | | Fédération Française de la Couture, du Prêt-à-Porter des Couturiers et des Créateurs de Mode (organization) | Designers | | |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | -Enhancement of Networking and Exchange of ideas that lead to innovations -Awareness towards issues of the industry | Enhancement of Networking and Exchange of ideas that lead to innovations -Awareness towards issues of the industry | | |
| | | ✓ | ✓ | ✓ | ✓ |
| | | Actors/Stakeholders/Agents | | | |

| | | | | | |
|--|---|---|---|---|--|
| | Promotion of Networking | Fédération Française de la Couture, du Prêt-à-Porter des Couturiers et des Créateurs de Mode (organization) | Association of Clothing Industrialists and Centro Italiano della Moda | -British Fashion Council -Graduate Fashion Week (GFW) (charity organization) -The Colleges Council -Fashion Enter Ltd -Centre for Fashion Enterprise (CFE) -Fashion Fringe -UK Fashion & Textile Association (UKFT) -The Fashion Innovation Agency -Fashion Tech Meetup | -Felicidad Duce -Local Authorities -Consortium of Commerce, Crafts and Fashion (CCAM) of the Catalan Government |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | -Boost of Entrepreneurship -Innovation Fostering - Enhancement of internationalization | -Boost of Entrepreneurship -Innovation Fostering -Enhancement of internationalization | -Boost of Entrepreneurship -Innovation Fostering -Enhancement of internationalization | -Enhancement of internationalization -Urban Attractiveness -Innovation Fostering |
| | Provision of Support tools and services to brands | ✓ | | | |
| | | Actors/Stakeholders/Agents | | | |
| | | La Maison du Savoir-faire et de la Création (firm) | | | |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | -Boost of Entrepreneurship -Economic Development | | | |

| | | | | | |
|--|---|--|--|--|---|
| | | -Enhancement of business' capacity building | | | |
| | Support of businesses for international trade | | ✓ | | |
| | | Actors/Stakeholders/Agents | | | |
| | | | the Italian Foreign Trade Institute, and the Italian Embassy in Washington | | |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | | -Enhancement of internationalization | | |
| | Industry's Information Centre | | ✓ | ✓ | |
| | | Actors/Stakeholders/Agents | | | |
| | | | -Association of Clothing Industrialists -American Chamber of Commerce for Italy | Fashion Capital | |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | | - Enhancement of Responsiveness to Market's Needs and Complexity -Competence building | - Awareness towards issues and novelties of the industry | |
| | Promotion of Designers | | | ✓ | ✓ |
| | | Actors/Stakeholders/Agents | | | |

| | | | | | |
|--|-------------------------------------|--|--|---|--|
| | | | | -Graduate Fashion Week (GFW) (charity organization) -Fashion Capital -Fashion Enter Ltd -Centre for Fashion Enterprise (CFE) -UK Fashion & Textile Association (UKFT) -The Fashion Innovation Agency -Fashion Tech Meetup -Fashion Lab | |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | | | -Enhancement of Entrepreneurship | |
| | Organization of incubation programs | | | ✓ | |
| | | Actors/Stakeholders/Agents | | | |
| | | | | Centre for Fashion Enterprise (CFE) | |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | | | -Reduction of obstacles towards entrepreneurship -Boost of Entrepreneurship | |
| | Provision of Support tools and | | | ✓ | |
| | | Actors/Stakeholders/Agents | | | |

| | | | | | |
|--|--|--|--|---|--|
| | services to entrepreneurs (mentoring etc.) | | | -Fashion Alliance -The Accelerator (business incubator) & London Metropolitan University -Fashion Lab | |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | | | -Boost of Entrepreneurship -Economic Development - Enhancement of business' capacity building -Competence building | |
| | Location specific policies | | | | ✓ |
| | | Actors/Stakeholders/Agents | | | |
| | | | | | City Council |
| | | Policies'/Actions'/Initiative's Outcome | | | |
| | | | | | -Urban Attractiveness -Innovation Fostering |

CHAPTER 5: CONCLUSIONS

This dissertation focuses on the development of fashion industries and analyzes the policies and actions that affected the trajectory of development of this sector in four fashion capitals. Given the fact, that innovation and creativity are highly interconnected, we examined the case of implementation of innovation policies and the promotion of innovation through actions/initiatives as ways of development and strengthening of the industry in each capital.

The methodology used was based on literature review and secondary sources. In order to distinguish notions of fostering and promotion of innovation in the industry, the functions performed within each innovation system as well as the support of innovators (usually a Government's function), were used as criteria. The actions, initiatives and policies implemented in each city were categorized according to which function they serve, by whom and to what final outcome. If the actions or policies implemented for the development and strengthening of the fashion industry cover the majority of functions performed within innovation systems, it would be an indicator of innovation system existence, hence, the action and policies would relate to the promotion of innovation.

Theoretical Implications

From the literature review in the first two chapters, the importance of the creative economy is marked. The creative economy connects creativity with economics and provides a unique competitive advantage in the global economic arena. At the heart of this economy are the creative industries, which are fueled by creative people, who are categorized in two groups (Florida, 2002): the creative core and the creative professionals, based on the three types of creativity: technological, economic and cultural & artistic. Their creative thinking and problem solving allows them to innovate and affect not only sectors of the creative economy but the economy as a whole, establishing them as important drivers within innovation systems. The majority of creative people in our case studies are designers, characterized by artistic creativity.

Through the concept of fashion some intangible qualities are expressed, such as social status, image etc., so fashion products besides their tangible utility, have a

symbolic value. Design is found to be the core activity in the fashion value chain and a way in which designers innovate. Its significance in gaining competitive advantage in global markets, has urged many companies to invest in intangible assets, such as knowledge, investments in R&D etc. demonstrating the importance given to innovation and proving the argument of many authors that fashion industry is knowledge based, with knowledge relating to design, high quality production, marketing and sale.

Innovation is a vital component for sustainable economic development and interchangeably connected to creativity. Innovation bridges the volatility of creative thinking with the practical reality. The vague nature of creative industries and the lack of an international definition, have been retardant factors for their development, especially regarding the policies implemented for that reason. Innovation was mostly considered technological therefore even though there can't be innovation without creativity, according to literature, the creative industries weren't benefited with the implementation of innovation policies.

There are four groups of aspirations driving the generation of creative industries policies: 1) Economic development, since creative industries fuel innovation and other activities, they lead to the development of an economy of knowledge, second 2) Enhancement of urban attractiveness 3) Social “regeneration”, referring to social cohesion and cultural diversity, which leads to people's positive mental attitude, affecting economic competitiveness 4) Enhancement of internationalization, referring to exports etc.

Those policies are also categorized depending on the general strategy under which mechanisms that support them are developed. Therefore, three types of strategic approach for developing CI can be distinguished: 1. sector-based approach, 2. a cluster-based approach and 3. an integral approach.

Jaaniste (2009) argued that innovation policies, are not that common in CI development and strengthening, something that is slowly starting to change. Innovation is fostered in innovation systems, hence, innovation policies focus on them and are formed mainly based on the seven functions distinguished in these systems. These functions are: entrepreneurial activities, knowledge development, knowledge diffusion, guidance of the search, market formation, resource mobilization and creation of legitimacy/counteract resistance to change.

The seven functions mentioned, along with the function of innovators support, are the main criteria used in our comparative analysis of the four selected fashion capitals. Based on this analysis we have reached to conclusions regarding the existence of innovation systems in the fashion capitals, the function that is mostly and least supported, the practices implemented, that were successful, how these practices connect with theory and the importance of the outcomes.

Findings

- As we can witness in the Tables (9-16) of the previous chapter, London is the only city noting the most supportive actions and policies in seven out of eight functions, indicating the existence of a highly active innovation system. Paris comes second supporting seven out of eight, Barcelona follows with six and Milan with five. Since the majority of functions is supported in all cities we can argue that there are innovation systems in all of them, with the exception that some are more active than the other.
- The function supported the most is the “support of innovators and the industry”. Common supportive policy to that function, in all four cities, is the marketing and events policy, where local authorities are the main implementers. Apart from them, though, there are other actors, agents and stakeholders from the private sector that through actions and initiatives and at times in collaboration with the public sector are supporting innovators. Common actions in all cities are also the promotion of local fashion and networking, which lead to enhancement of internationalization, since designers connect with markets and people abroad, expanding their trade limits, urban attractiveness, since the city attracts fashion lovers and key players of the industry and of other creative sectors(actors, musicians etc.), boosting the local economic development and fostering of innovation, especially through networking exchange of ideas and provision of creative stimuli is achieved. As far as differences in actions and initiatives are concerned, Milan is the only city not promoting new designers, affecting negatively the local fashion workforce, which many times flees to other cities for inspiration and work. London and Milan are the only ones that provide insight inside the industry through the facilitation of an Information Centre, raising awareness towards

issues and notions in the industry, keeping designers up to date and informing them for possible business opportunities and events etc. that could benefit them. Milan is the only one that supported businesses for international trade, during the early years of its development, assisting in the internationalization of fashion products and local economic growth. London is the only offering incubation programs, reducing obstacles towards entrepreneurship and supporting new designers with their business.

Barcelona differentiates itself with the implementation of location specific policies, and more in particular, with the creation of a space where businesses can cluster, thus, supporting innovation fostering, through networking and ideas exchange as well as promotion of collaborations among different economic sectors. In Paris and Milan, there is also the promotion of fashion community building, bringing actors of the industry together, raising awareness of issues in their economic sector and stimulating one another through interaction and knowledge exchange. Paris is only one providing supportive services and tools specifically to brands while London's provision addresses all entrepreneurs, new designers and established. Last, London unarguably has the most actors involved supporting the function, demonstrating the commitment of the city to strengthen its fashion sector and promote innovation, and that a highly receptive and supportive climate towards that purpose has been developed.

- The functions supported the least are market formation and guidance of search. These functions are related to protecting a novelty with the formation of a niche market and to activities that can positively affect the visibility and clarity of specific wants among users, accordingly. Despite their importance, there aren't many actions or initiatives supporting them, and those noted in the analysis are located in time, close to the earliest years of development of fashion in the cities that supported them.
- Innovation can be fostered through the connection of education and research institutions with businesses (World Bank, 2010). All of the selected cities have education institutions backing the industry and this connection of theory with real life practice, which is being achieved through the organization of joint

projects, workshops etc., is among the good practices that assisted in the development of the industry in each city, as well as the provision to fashion students of educational programs that cover market needs. This “learning by doing” practice, prepares students for business reality and “equips” them with valuable skills that will grant them employment after graduation.

- Provision of financial support, especially to businesses in sectors such as fashion with high uncertainty of product demand, is crucial factor for innovation (World Bank, 2010). This coincides with the resource mobilization, another function of an innovation system, which in our four case studies is supported in three out of four cities, which happen to rank among the top five fashion capitals globally, proving that financial support is highly significant for development of fashion industries.
- Another important function, not supported by Milan, is creation of legitimacy. The nature of fashion industries and the type of products they deal with, demand additional assistance than other industries and products for their development to be successful. This necessity has been recognized by Paris, London and Barcelona, which acted accordingly and legitimized policies supporting the industry (London, Barcelona) and acted towards the protection of intellectual property (Paris), which characterizes fashion articles. Their actions had positive outcomes putting fashion industries in government’s policy agenda and boosting IP protection, the lack of which can have disastrous results in the economic prosperity of a fashion business.
- Existence of entrepreneurs inside an innovation system is of high importance, since innovation can’t take place without them in it. Entrepreneurs are noted in all four cities. They are the ones supporting entrepreneurial and innovative activities, through networking and promotion of local fashion through their work. Their activities have positive outcomes regarding local economic development and fostering of innovation. This justifies why the support of their activities must be of high priority in policymaking or an actions’ framework.
- Based on the chronological listing of actions and policies implemented in each city, presented in the tables of Chapter 5, we note that Paris and Milan were

more active during the time of their establishment as fashion capitals, than they are now, with Paris following a steady rate of policies implemented afterwards and Milan resting on its laurels, fact that caused its fall in the Top Global Fashion Capitals ranking in 2014. London and Barcelona, on the other hand, which entered the fashion “arena” much later and lacked the advantage of textile industries existence that the other two cities had, seem more committed to the development of their fashion industry and keep evolving and supporting it, explaining their constant rising in the TGFC ranking.

Shortcomings of my research

Due to lack of resources, field research in the selected cities could not be supported, in order to collect data from the actors involved to empirically prove our findings. Furthermore, the existence of patents was not tested in relation to fashion and innovation.

Suggestions for Further Research

Globally there are other cities worth of examining, such as New York, which ranks first in TGFC, Los Angeles, Shanghai and many more that are among the top ten fashion capitals in the world. Further research could analyze their cases in order to reach to conclusions regarding their key of success and if it is innovation-related. Also, it was mentioned that fashion has a positive effect in urban attractiveness. Considering that urban attractiveness influences the city’s tourism, it would be interesting to examine fashion in relation to tourism, the economic effects for the city, fashion-tourism as a way of experience based tourism, as it has recently been promoted by W Hotels in collaboration with Council of Fashion Designers of America, promoting fashion focused inspiration trips around the world for designers etc.

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